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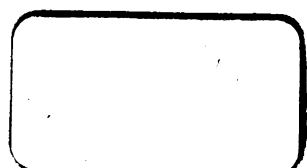
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143 pp.

A. Winchell
Don Dr. Hamilton

PROGRESSIVE EXERCISES

31 Oct 1871

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IN

English Composition.

BY

R. G. PARKER, A. M.,

LATE PRINCIPAL OF THE FRANKLIN GRAMMAR SCHOOL, BOSTON.

REVISED AND ENLARGED.

BY

JAMES H. HAMILTON, M.D.,

PROFESSOR OF RHETORIC, ENGLISH LITERATURE, ETC.

"Ordo et modus omnia breviora reddunt."

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PREFACE.

FEW text-books, if any, have acquired greater popularity, or retained it for a longer time, than Parker's Exercises in Composition. To render the work still more acceptable to teachers, the present edition has been prepared.

The whole work is now arranged in Four Parts, and the classification of topics improved, by grouping together, in distinct parts, those which should be treated as a particular department of the general subject.

The more important principles have been thrown into the form of rules, and numbered, in order that they may be more readily referred to, and better remembered.

The increased attention now being given in schools to the study of Rhetoric has induced the editor to make some additions to the original work. All that relates to Style, and the use of Capital Letters and Punctuation in this revision, is new material. In revising the work, it has been the editor's aim to include nearly all the leading principles

of Rhetoric, so that the course now presented will be found sufficiently comprehensive for most students in the higher seminaries ; at the same time, the *elementary* and *progressive* character of the work has been carefully preserved.

Believing that a text-book on Composition should leave some room for the teacher's instructions, and the student's own investigation, all lengthy detail in the treatment of the subjects discussed has been studiously avoided.

Many of the lessons have been considered so excellent that they have been retained without the slightest alteration. Others, as lessons 7, 11, and 12, of Part First, have been, in some respects, improved by changes.

In short, the entire book, as left by Mr. Parker at his decease, has been critically re-examined, with a view of making it as nearly perfect as possible, and with the intention of fully adapting it to the demands of the best modern methods of instruction.

J. H. H.

OAKLAND HALL, MASS., June, 1871.



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INTRODUCTION.

—••••—
TO TEACHERS.
—••••—

THE art of Composition may be taught in many different ways, but only well by really good methods.

A common mode of imparting instruction in this branch of education is to require pupils, especially in high schools and academies, to furnish once in two weeks a composition on some particular subject, either chosen by the writers themselves, or assigned by the teacher. The essays are examined, and corrected, if necessary, and then read before the assembled school. Sometimes this method is varied by a little oral instruction, with blackboard illustrations, or a discussion of some of the more prominent principles of Rhetoric.

This way of conducting an exercise in Composition, so far as it affords opportunity for the development of the learner's powers of invention, answers an excellent purpose. But, in other branches of study, the pupil is carried through a regular, progressive course of careful instruction, and why not in that of Composition? It is believed that the underlying principles of the art of composing readily and well, necessitate the use of a text-book of some kind, and the reciting of regular lessons, in connection with the practical exercises usually required.

It is evident that no one can become skilful in the written expression of thought, by merely imitating the writings of others. It is important, then, to have the learner so directed as to be able to find out a way of his own, by obtaining such information as he actually needs, and no other.



Definitions.

WORD.

A WORD is the spoken or written sign of an idea.

PHRASE.

A PHRASE is two or more words forming a single expression, but not expressing a complete thought.

CLAUSE.

A CLAUSE is a proposition forming part of a sentence.

SENTENCE.

A SENTENCE is an assemblage of words so arranged as to express a complete thought.





PART I.



WORDS.

THE First Part of this book treats of single words, explaining those principles which relate to the forms and uses of certain parts of speech, unconnected with the ideas they are used to express when they are arranged into sentences. The correct arrangement of sentences is reserved for the next division of the work. Nothing is here introduced which really relates to the construction of connected discourse.

It is true, clauses, and even whole sentences, are used to illustrate the principles laid down, or to furnish the student proper exercises; but the point to which his attention is turned is always some word or words. The aim, then, in this part, is to teach the pupil certain facts about *words*, in order that he may use his knowledge, in the succeeding exercises, in the construction of complete sentences and paragraphs.

As some words require capital letters at their commencement, the rules for the use of these letters have a place in this portion of the book.

LESSON I.

NOUNS AND ADJECTIVES, TO BE JOINED.

TAKE the first noun, in the following list of nouns, and place before it *all* the adjectives, in the list of adjectives.

Example.

Tree; high tree, tall tree, large tree, green tree, old tree, rough tree, small tree, smooth tree, lovely tree, shady tree, distant tree, short tree, eastern tree, southern tree, remarkable tree, long tree, poisonous tree, good tree, bad tree, ugly tree, handsome tree.

LIST OF NOUNS AND OF ADJECTIVES.

| | | | |
|---------|-------------|------------|------------|
| Book, | Large, | Rough, | New, |
| Pen, | Fine, | Bad, | Worthless, |
| Desk, | Small, | Useful, | Hard, |
| Pencil, | Smooth, | Valuable, | Strong, |
| Chair, | Remarkable, | Useless, | Beautiful, |
| Slate, | Good, | Handsome, | Cheap, |
| Ruler, | Plain, | Common, | Old, |
| Table, | Complete, | Desirable, | Nice. |

REMARK 1. — It will be observed that the adjective is sometimes more appropriate with one noun than with another; for instance, *rough table*, or *rough slate*, will sound to most persons rather more natural than *rough ruler* or *rough book*. The same remark will apply to several other adjectives in the list. It will, also, be seen that sometimes the adjective is used in one sense with one noun, and in another sense when joined to another noun; for instance, *hard book* (i. e., difficult book), and *hard pencil*.

REMARK 2. — This first exercise in Composition is so easy that it can be performed by a very young pupil; while, at the same time, there is connected with it a certain degree of *novelty*, in discovering the various phrases that can be made out of the words, which cannot fail to make it interesting to pupils of any grade.

RULE 1. — *Write all exercises in Composition very carefully.*

LESSON II.

NOUNS AND ADJECTIVES IN THE SAME LIST.

SELECT, from the list of nouns and adjectives, *any* noun, and place before it all the adjectives, also selected from the list, the meaning of which is such that they can be properly used with the noun chosen.

Example.

Field ; green field, wide field, dangerous field, expensive field, long field, agreeable field, short field, lovely field, clear field, pleasant field, narrow field, empty field, clean field, warm field.

LIST OF NOUNS AND ADJECTIVES.

| | | | |
|------------|------------|---------|------------|
| Knife, | Field, | Empty, | Safe, |
| Long, | Time, | River, | White, |
| Pleasant, | Clean, | Black, | True, |
| Paper, | Warm, | False, | Wide, |
| Hat, | Narrow, | Road, | Green, |
| Weather, | Agreeable, | Strong, | Thin, |
| Dull, | Day, | Report, | Expensive, |
| Dangerous, | Box, | Fast, | Sharp, |
| Wet, | View, | Sure, | Bird, |
| Lovely, | Clear, | Short, | Brook, |
| Way, | Swift, | Leaf, | Car, |
| Hot, | Deep, | Ink, | Yellow. |

REMARK 1.—So many of the adjectives in the above list can be joined to almost *every one* of the nouns that the student need not use any adjectives which will not form a *good* phrase. Let him think whether or not the phrase he is about to form will be such as careful persons use; and, if not, he ought not to make it. The object of this exercise is to teach the pupil to be careful in the use of words, especially adjectives, which are often improperly employed with nouns to which they should not be joined.

RULE 2. — *Write all compositions in black ink.*

REMARK 2. — Red, blue, or some other colored ink than black may be employed for the heading, or the divisions of a composition; but the body of any piece of writing always looks best in plain black ink.

LESSON III.

NOUNS WITHOUT ADJECTIVES.

SELECT from the list of nouns here given *any* one you choose, and place before it any *one* adjective the meaning of which is such that it can be properly joined with it. Proceed in this manner until you have used *every* noun in the list.

Example.

Apple ; sweet apple.

LIST OF NOUNS.

| | | | |
|-----------|-----------|----------|---------|
| Man, | Woman, | Bird, | Plain, |
| Free, | Height, | Sheep, | Cat, |
| Minister, | Apple, | Dog, | Sleep, |
| Sister, | Flame, | Road, | Week, |
| River, | Servant, | Miracle, | School, |
| Month, | Fire, | Grove, | Mouse, |
| Hall, | Chest, | Child, | Mother, |
| Car, | Cold, | Orchard, | Pear, |
| Horse, | Store, | Lesson, | Heat, |
| Daughter, | Cow, | Folly, | Boy, |
| Season, | Yard, | Example, | Barn, |
| Girl, | Son, | Flower, | Father, |
| Garden, | Squirrel, | Kitten, | Rat, |
| Brother, | Fruit, | Beast, | Saw. |

REMARK. — The learner should be careful not to select an adjective which cannot be united with the noun without forming a phrase of uncommon occurrence, or a combination of words which is contrary to good taste. For instance, *high height* is an expression which nobody uses; the phrase *lofty height*, however, is quite common.

RULE 3. — *In using adjectives with nouns, always be careful to choose those adjectives which express exactly the meaning intended.*

LESSON IV.

VERBS AND ADVERBS, TO BE JOINED.

SELECT some verb, from the following list of verbs and adverbs, and place with it some adverb, also selected from the list.

Example.

Speak ; speak plainly.

LIST OF VERBS AND ADVERBS.

| | | | |
|--------------|-------------|---------------|---------------|
| Talk, | Write, | Endure, | Seldom, |
| Live, | Fully, | Govern, | Fast, |
| Rapidly, | Understand, | Vote, | Lean, |
| Much, | Thankfully, | Pass, | Sometimes, |
| See, | Plainly, | Leave, | Progress, |
| Wholly, | Wisely, | Whiten, | Yonder, |
| Enough, | Act, | Allow, | Happily, |
| Nowhere, | Probably, | Desire, | Slowly, |
| Come, | Generally, | Hereafter, | When, |
| Think, | Flow, | Where, | Depart, |
| Converse, | Run, | Laugh, | Unthinkingly, |
| Love, | Ride, | Immoderately, | Repay, |
| Play, | Go, | Perpetually, | Quickly, |
| Immediately, | Learn, | Proceed, | Partly, |
| Aloud, | Carefully, | Call, | Complain, |
| Pray, | Gently, | Select, | Hurl, |
| Speak, | Yesterday, | Mostly, | Bitterly. |

REMARK 1. — The verbs, in the above list, are given in their simplest form; but they may be put in any mood or tense, if the student desires to vary the construction of the different phrases.

REMARK 2. — The student should recollect the remark made in a previous lesson, about joining words which do not make good sense. See Lesson II.; Remark 1. Also, Rule 3.

LESSON V.

ADVERBS, VERBS, AND ADJECTIVES.

Join an adverb to the verbs or adjectives in the following sentences.

William reads ———.

William reads *distinctly*.

The Atlantic is a ——— large ocean.

The Atlantic is a *very* large ocean.

Exercise.

1. He acts ———. She speaks ———. Charles conducted ———.
2. How ——— he acts! How ——— he spoke!
3. How ——— John writes! How ——— Mary draws!
4. The flower smells ———. Charles dances very ———.
5. William walks very ———. The stream flows ———.
6. The tall tree waves ——— to the wind.
7. The lion roars ———. The young lambs frolic ———.
8. The river runs ———. The birds sing ———.
9. She is ——— beautiful. He is ——— wasteful.
10. It is true that his conduct is ——— disgraceful.
11. Learning is ——— valuable. Peter swims ———.
12. The wound was ——— painful.
13. The top of the pillar contained eighty persons very ———.
14. The student ——— learned his lessons.
15. Time ——— waits for any man.



LESSON VI.

VERBS TO BE INTRODUCED.

INTRODUCE a verb which will complete the sense in each of the sentences given.

Examples.

Vice — misery.

*Completed.*Vice *produces* misery.

Boys — in the street.

*Completed.*Boys *play* in the street.

He loves —.

*Completed.*He loves *to study*.

NOTE. — Some of the sentences below given are printed with a dash, showing where the verb is to be introduced; others are without the dash, and the pupil must determine for himself where the verb is to be placed.

Exercise.

1. The clock — the hours.
2. The birds — in the shade.
3. Children — in the field.
4. George — on the pond.
5. The dog at the thief.
6. The cat for the mouse.
7. Virtue — happiness.
8. Time — away.
9. Industry — reward.
10. The diligent will prizes.
11. Boys — marbles.
12. Pupils — their lessons.
13. Sickening the body.
14. The boy foolishly his money.
15. The sun —.
16. His offence punishment.
17. He was — president.
18. The man trees in his garden.
19. Heat — water into steam.
20. A contented man — happy.
21. With his own hands he had his ground.
22. Water — in the sun.
23. Rivers often — their banks.

24. The physician the sick man.
25. He had — , — , and — his scanty harvest.
26. In the spring we — leaves on the trees.
27. Geography — the countries in the world.
28. Books are of paper.
29. — to learn your lessons.
30. Apples — good food.



LESSON VII.

SUBJECT TO BE INTRODUCED.

The following sentences want the *subject* or *nominative case*.
The pupil may complete them, according to the following

Example.

————— had entered the village, plundered the houses, and killed the inhabitants.

Sentence completed.

A band of robbers had entered the village, plundered the houses, and killed the inhabitants.

Exercise.

1. — is a sweet liquid, collected by bees from flowers.
2. — is the production of a kind of caterpillar, called a silk-worm.
3. — give milk, from which is produced cream, butter, and cheese.
4. — are used to draw heavy loads.
5. — wait for no man. — produces misery.
6. — should suffer punishment.
7. — assemble in the shade. — is made of cream.
8. — are made of iron. — grow in the wood.
9. — cause a deep shadow. — is one who makes cloth.
10. — is the parent of misery.

11. — are the productions of warm climates.
12. — contain pages, leaves, and letters.
13. — are the fruit of the oak.
14. — have superseded coaches.
15. — is a black fluid used for writing.
16. — is the best book.
17. — should be confined in an asylum.
18. — cannot buy health.
19. — does not produce happiness.
20. — is the science of numbers.



LESSON VIII.

OBJECT TO BE INTRODUCED.

SUPPLY the object of the transitive verb in the sentences here given.

Example.

The boy told —.

Sentence completed.

The boy told a falsehood.

Another Example.

The master reproved —, and commended —.

Sentence completed.

The master reproved the boy, and commended the girl.

Exercise.

1. Learning improves —. Food strengthens.
2. Cold congeals —. Heat melts.
3. Crimes deserve —. Honesty merits.
4. Bees produce — and —. Labor increases.
5. The pupil learns his —. John loves —.
6. Exercise strengthens —. Learn —.
7. God governs —. Boys love —.

8. Shun — and —.
9. Bad men love —. Avoid —.
10. To get the news read —.
11. Regard — of others. Remember —.
12. Do not break — of school.
13. Children should always obey —.
14. Prepare — thoroughly.
15. Write all — in this book.

LESSON IX.

USE OF WORDS.

WRITE a sentence containing one or more of the words given in the list.

Examples.

The poor man is *destitute* of many comforts.

No man should *expect* more than his due.

The officer *presented* his authority.

NOTE. — The more words the pupil introduces correctly into any one sentence, the more his exercise is to be commended, if he does not make his sentences too long.

LIST OF WORDS.

| | | | |
|--------------|---------------|---------------|------------|
| Possess, | Congratulate, | Reprove, | Well, |
| Patent, | Uncouth, | Triangle, | Reward, |
| Surpass, | Obtain, | Sentiment, | Contain, |
| Verdure, | Quickly, | Gentle, | Grove, |
| Delightful, | Discover, | Regret, | Palpitate, |
| Refuse, | Paltry, | Exalt, | Entire, |
| Anticipate, | Fruitless, | Withdraw, | Posterity, |
| Industrious, | Equally, | Fatal, | Refresh, |
| Neglect, | Prompt, | Animation, | Straight, |
| Recognize, | Excel, | Docile, | Beautiful, |
| Paper, | Idle, | Complete, | Tall, |
| Secret, | Enterprizing, | Astonishment, | Indulge, |
| James, | William, | Necessarily, | Acquire, |

| | | | |
|----------------|----------------|-------------|----------------|
| Abandon, | Present, | Panegyrist, | Preserve, |
| Alienate, | Algebra, | Repugnance, | Expect, |
| Nile, | Infirmity, | Plates, | Fleeting, |
| Surmount, | Unforeseen, | Wagon, | Timely, |
| Proper, | Inadvertently, | Fickle, | Commendable, |
| Influence, | Asia, | Poisonous, | Atrocious, |
| Suppress, | Inspect, | Erect, | Homage, |
| Solicitation, | Stimulate, | Destitute, | Album, |
| Comprehensive, | Forbear, | Exemplary, | Home, |
| Falling, | Protest, | Prospect, | Advice, |
| Invasion, | Authority, | Secede, | Commiseration, |
| Fearlessly, | Surely, | Baneful, | Tenant, |
| Arthur, | Promiscuous, | Admission, | Lawyer, |
| Fertile, | Heterogeneous, | Mingle, | Thankful, |
| Disregard, | Invincible, | Sagacity, | Farm, |
| Picture, | Reprehensible, | Twelve, | Engine, |
| Pencil, | American, | Protection, | Consider. |

NOTE. — See Remark 1. Lesson IV.

LESSON X.

PHRASES.

WRITE the sentences of which the phrases here given are to form a part; that is, make a sentence of such a kind that you can introduce into it one of the expressions given in the exercise.

Examples.

Three expressions, — *finally*, *not to mention*, *undoubtedly*, — are to be put into three separate sentences.

He has *finally* succeeded in procuring the needed assistance.

George ought *not to mention* the affair to any one.

The murderer will, *undoubtedly*, be condemned to death.

NOTE. — The pupil can easily see that there is an opportunity in this exercise for cultivating his taste in the construction of sentences. He might form two sentences containing the same phrase, one of which would be awkward and harsh, while the other would be smooth and elegant; and yet each sentence would be equally correct so far as the mere use of the words is concerned.

Exercise.

1. In the most exemplary manner. The atrocious wickedness.

2. Great advantage may be derived. Invasion of our rights.

3. Patience and perseverance. Was inundated.

4. The importance of. Are of no great consequence.

5. Pay particular attention to. Be very anxious.

6. The acquisition of knowledge. The value of education.

7. Can be useful to few persons only. Naturally tend.

8. The beneficial influence. The most important.

9. A good character. The duties of children at school are.

10. By some thoughtless action or expression.

11. Has not the slightest foundation.

12. In order to preserve our health, it is necessary.

13. We should always speak.

14. Can neither be respected nor esteemed.

15. Deserves our commiseration. It is the duty of children.

16. If we wish to excel. Is a description of the earth.

17. Teaches us to speak properly, and write correctly.

18. Are the productions of warm climates.

19. Are fleeting and changeable. Are ridiculous in the extreme.

20. There is a great difference between.

21. Invincible repugnance. He found himself surrounded.

22. I would surely. I would rather.

23. As far as the eye could reach. Overgrown with verdure.

24. Evinces remarkable sagacity. Commendable diligence.

25. Is undoubtedly true. Undervalue the advantages.

26. Duly appreciate. Feel an anxious solicitude.

27. We anticipate with pleasure. The effects of intemperance.

28. Can easily discover. Shall readily find.

29. Can easily discern. Confine our attention.

30. Is seldom unrewarded. Is inexcusable.

LESSON XI.

WORDS TO BE SUPPLIED.

SUPPLY the words that are omitted in the following sentences, and make sense of the sentences.

Examples.

1. His father was ——— to ——— his request.
2. The boys applied themselves to their lessons with ———.
3. No one should ——— ——— he enjoys.
4. Parents ——— ——— for the welfare of their children.
5. A faithful discharge of duty ———.

Supplying the words omitted, the sentences may be read,

1. His father was *induced* to *grant* his request.
Or, His father was *obliged* (or *compelled*) to *deny* his request.
2. The boys applied themselves to their lessons with *commendable diligence*.
3. No one should *undervalue* the *advantages* he enjoys.
4. Parents *feel an anxious solicitude* for the welfare of their children.
5. A faithful discharge of duty *is seldom unrewarded*.

REMARK. — Any other words, which will make sense, in the above lines might be used. In the exercises which follow, the pupil may employ any words that will make good sense in the sentence, but he ought always to use what he considers the *best* form of expression.

Exercise.

1. We seldom forget the ——— which are ——— by our friends.
2. Mankind cannot ——— without ———.
3. Be kind ——— and ——— to your companions ——— not ——— nor ———.
4. If you conduct yourself in a ——— and ——— manner, you will procure the ——— and the ——— of all who know you.
5. When you have a difficult ——— to perform ———, you must not say you cannot ——— it; but exert all your ———, and use your best ———; for what man has done can again be ——— by man.
6. By carefully observing the proper discharge of your duties you will gain the ——— of your superiors; the ——— and

— of your equals; and the — and — of all who are your inferiors. All that know you, will — and — you. Your example will be — as a pattern of — and — behavior. You will be — and — in every period, station, and circumstance in your life; and your name will be — when you are in your grave.

7. Nothing can — for the want of modesty; without it beauty is — and wit —.

8. Ignorance and — are the only things of which we need be ashamed. Avoid these, and you may — what company you will.

9. If you — to obtain the — of others, you must not — their interests or — their failings. Your own happiness cannot be augmented by — the faults of others, neither can your — be promoted by their —.

10. Virtue and — will secure all the — of this life. Religion will — us under the — of the world, and — us for that which is —.

11. Geography teaches us —; it describes the —; and, in its connection with astronomy, explains the difference of — in the various parts of the world.

12. It was a delightful — in the month of —. The sun, rising above the —, had gilded the tops of the —. The birds, fearing the heat, had — in the —. The cattle, having — their thirst in the —, were browsing on the —, and the peasant had — his labors in the field. All things seemed to — of a lovely day. But suddenly the — began to —, the — began — to look dark, the — darted through the sky, the — rolled, and a noise, as if all the artillery of heaven was discharged at once, spread — and — on all around.

13. Our eyes are dazzled by the — of light.

14. Children are — and —. When they are older they become —; but when they have arrived at the state of manhood they lay aside the — of youth, and apply themselves to the — which belong to their — in life.

15. The only real and solid enjoyment of life is derived

from——. The only thing which we have real cause to dread is——.

16. A school-room is a place where children assemble to—— and——. The duties of the teacher are to—— and—— his pupils; and the pupils themselves should be—— and——, in order that they may be benefited by his instructions. They should not——, nor—— nor——; but listen—— to what is told them; and try to show by their—— and—— that they know how to estimate the privileges which they——, in being allowed—— school.



LESSON XII.

GENERAL EXERCISE.

MAKE original sentences containing different parts of speech, or the same part of speech in different forms.

NOTE. — The pupil is supposed to understand the *general* principles of Grammar. Should he require any grammatical information, he will, of course, consult some treatise on English Grammar.

Exercise.

1. Write a sentence containing a nominative case and a verb. As,

The horse runs.

2. Write a sentence containing a nominative, a verb, and an objective case. As,

Charles struck John.

3. Write a sentence containing a noun, an adjective, a verb, and its object. As,

Naughty boys deserve punishment.

4. Write a sentence containing a noun, a verb, and a pronoun. As,

John loves you.

5. Write a sentence containing two nouns connected by a conjunction with an adjective.

REMARK 1. — The pupil will observe that *every* sentence *must* contain a nominative case and a verb. As,

Charles and John were studious.

Charles or John was studious.

REMARK 2. — It will here be noticed, that when it is said that "Charles and John *were* studious," it implies that two persons *were* studious, and, for this reason, the verb must be plural. But when it is said that "Charles *or* John *was* studious," it implies that only *one* of the two is so, and therefore the verb must be in the singular; for the verb must always agree in number with the number of persons or things which form the subject of the verb, whether that subject be expressed by one word, or more than one word.

6. Write a sentence containing a verb in the infinitive mood. As,

He endeavored to *perform* the exercise well.

7. Write a sentence containing a collective noun, conveying unity of idea, and a pronoun and a verb agreeing with it. As,

The fleet was seen sailing on its course.

8. Write a sentence containing a collective noun, conveying plurality of idea, with a verb agreeing with it. As,

The fleet have all arrived in safety.

REMARK 3. — It will be observed, in this example of a collective noun, that in the former the fleet is spoken of as one whole, viewed as a single object, and therefore that it conveys unity of idea; but that in the latter, although the collective noun conveys the idea of one whole, yet the different parts of that whole are viewed separately, and therefore the collective noun conveys plurality of idea.

9. Write a sentence containing a collective noun, a numeral adjective, and two verbs connected by the conjunction "*or*." As,

The council, after *two* or *three* meetings, were disposed to censure him or to dismiss him from his office.

10. Write a sentence containing a nominative absolute with a participle. As,

The *tide* and the *wind favoring*, the ship came directly to the wharf.

REMARK 4. — By some grammarians, the *nominative case absolute* is called the *nominative independent*.

11. Write a sentence containing a phrase or an infinitive mood used as the subject of a verb. As,

To be wise, in the sight of our Creator, requires the diligent study of his word.

12. Write a sentence containing an infinitive mood without its attendant preposition. *As,*

He dares not *act* contrary to his instructions.

REMARK 5. — The infinitive mood is used without the sign *to* after the verbs *bid, dare, need, see, hear, feel, make,* and a few others.

13. Write a sentence containing a participle and a preposition with an active verb and its object. *As,*

Charles, going in haste, forgot his message.

14. Write a sentence containing the possessive case of a noun or a pronoun. *As,*

Charles took his father's umbrella.

15. Write a sentence containing a relative pronoun as the nominative to a verb. *As,*

The man who lives prudently may grow rich.

16. Write a sentence containing a relative pronoun, in the objective case, governed by an active verb. *As,*

The life which a good man leads is happy.

17. Write a sentence containing an adjective used as a noun. *As,*

The rich should respect the poor.

18. Write a sentence containing a verb in the imperative mood. *As,*

Respect thou the good.

19. Write a sentence containing both an active and a passive verb. *As,*

John leads a virtuous life, and he is respected by all who know him.

20. Write several sentences containing one or more of each of the following particulars : —

A verb in the potential mood.

A verb in the subjunctive mood.

REMARK 6. — No sentence can be constructed with a verb in the subjunctive mood alone. There must always be another verb in the sentence, with another nominative case.

21. An irregular verb in the second future tense of the indicative mood active.
 22. The same in the passive form.
 23. A compound relative pronoun.
 24. An interrogative pronoun.
 25. The same word constituting different parts of speech.
 26. Two or more nouns connected by the conjunction "*and*," with their verb and a pronoun.
 27. Two or more nouns connected by the conjunction "*or*," with a verb and a pronoun.
 28. A participial noun.
 29. Nouns in apposition.
 30. The nominative after a passive or an intransitive verb.
 31. An ellipsis of the different parts of speech.
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LESSON XIII.

DERIVATION.

ALL the words of any language are divided into two classes ; simple and compound.

A SIMPLE WORD is one which is not composed of other words ; as, *hand*.

A COMPOUND WORD is one which is made up of two or more other words ; as, *hand-writing*.

Sometimes the parts of a compound word are written together as one word, so that they do not show the words of which it is composed ; for example, *bedroom*.

Many compounds are written with a hyphen between the several words of which they are compounded, so that the different parts are distinctly seen ; as, *book-keeping*.

Again, some words are written both ways, one writer preferring the hyphen, while another omits it.

As a general rule, the longer a compound word has been used, the more frequently it is found without the hyphen, until, at last, it is written by everybody as one whole word.

There are many words in the language, at the present time, which are gradually passing through this process.

Another way in which words are divided is into primitive and derivative.

A **PRIMITIVE WORD** is one which is not derived from any other words in the same language, although it may come from some word in another language. For example, *father* is a primitive word, because it is not derived from any word in the English language, but it comes from a Greek word, through the Latin language.

A **DERIVATIVE WORD** is one which is made up of some primitive and some letter or letters added to it. For example, *unload*, *reject*, *subscribe*, *compose*, *unwise*, *dispossess*, are derivative words.

The primitive words of any language are comparatively few; but by means of certain syllables, or parts of words, called prefixes and affixes, and by compounding simple words with other words, or parts of words, language becomes rich and copious.

A prefix is what is placed at the beginning of the word. An affix is what is placed at the end. The part of the word to which the prefixes and affixes are applied is called the root of the word.

Example.

From the root *pose* are derived the following words: —

By the prefix.

Appose, *compose*, *depose*, *dispose*, *expose*, *impose*, *oppose*, *prepose*, *propose*, *repose*, *suppose*.

By the affix.

From *pose* we have position.

From *appose* we derive apposition.

From *compose* we derive composed, composer, composedly, composing, composition, etc.

From *depose* we derive deposited, deposition, deposit, depositor, deposited, depositing, etc.

From *dispose* we derive disposed, disposing, disposer, disposition, etc.

From *expose* we derive *exposed*, *exposing*, *exposer*, *exposure*, *exposition*, etc., etc.

And, in like manner, we derive similar words from each of the derivative words that were formed by the prefix.

That part of a word which is derived from some other language is called the root of the word, because from it grows, as it were, all the other words which are formed by means of prefixes or affixes.

Many of these roots come from the Latin, and many from the Greek; thus we have Latin and Greek roots. We have, also, Anglo-Saxon roots; that is, roots derived from the Anglo-Saxon language, which was the language of Britain many centuries ago. In like manner, there are some roots derived from other languages. Indeed, the English language has obtained nearly all its words from the languages of other nations. It is, therefore, called a composite tongue, being composed of words from various sources.

After a word has been formed from some root found in some foreign tongue, another word is often formed from that derivative. For example, *gravity* comes from the Latin *gravis*, and from *gravity* is formed *gravitation*. In the example under the root *pose*, both of these modes of derivation are exhibited; in the exercise which follows, only the latter is required.

Exercise.

Write out the words which are derived from those given in this list.

| | | | |
|----------|-----------|-----------|----------|
| Divide, | Separate, | Cite, | Open, |
| Care, | Critic, | Commune, | Peace, |
| Improve, | False, | Conceal, | Potent, |
| Profess, | Fire, | Correct, | Prefer, |
| Succeed, | Full, | Reform, | Presume, |
| Deduce, | Frolic, | Defy, | Proper, |
| Defend, | Fortune, | Define, | Pure, |
| Resolve. | Multiply, | Discover, | Reason, |
| Calumny, | Note, | Elect, | Motion, |
| Arm, | Conform, | Elevate, | Rebel, |
| Peace, | Hinder, | Fancy, | Remark, |

| | | | |
|-----------|----------|----------|------------|
| Love, | Book, | Faction, | Represent, |
| Laugh, | Apply, | Fault, | Secret, |
| Right, | Append, | Favor, | Spirit, |
| Good, | Absolve, | Figure, | Subscribe, |
| Idol, | Abridge, | Form, | Suffice, |
| Law, | Answer, | Fury, | Teach, |
| Author, | Aspire, | Grace, | Tolerate, |
| Contract, | Pride, | Harm, | Tradition, |
| Present, | Blame, | Humor, | Tremble, |
| Attend, | Bless, | Imitate, | Value, |
| Moderate, | Caprice, | Indulge, | Vapor, |
| Virtue, | Censure, | Moral, | Vivid, |
| Use, | Caution, | Mount, | Wit. |



LESSON XIV.

SYNONYMS.

A **SYNONYM** is a word which has the same, or nearly the same meaning as some other word.

There are, in fact, very few words which mean exactly the same thing as other words, but there are many which can be used without changing materially the idea intended to be conveyed.

The English language is particularly rich in synonyms. For this reason, it is capable of expressing very nice shades of meaning. It is owing to the peculiar origin of our language that it contains so many synonyms. We have words from the Greek, the Latin, and the French, with some from other sources, all meaning very nearly the same thing.

If a writer wishes to become the master of a good style, he must give the subject of synonyms a very careful study. The beauty of any style depends very much upon the taste displayed in the use of synonymous words. A sentence which would otherwise sound very rough and unpleasant may sometimes be vastly improved by the change of one single word,

so that it will become quite agreeable, without at all changing the meaning intended to be conveyed.

There are several ways in which the student may learn to distinguish the nice shades of meaning conveyed by synonyms, but the following appears to be the most practical. Let him choose some word of common occurrence, and write out such words as he can find which will express nearly the same meaning. When the word he selects occurs in a sentence, he will have no difficulty in deciding whether or not the word he has chosen will answer the purpose.

Example.

Fortune is *changeable*.

Fortune is *inconstant*.

Fortune is *mutable*.

Fortune is *fickle*.

Fortune is *variable*.

Fortune is *versatile*.

Exercise.

Write the following sentences several times, substituting each time a different word, to convey the idea expressed.

1. I have no *desire* for wealth.
2. Soldiers *protect* the city from the danger of *capture*.
3. I *bought* this knife at a bookstore.
4. She has *expressed* her *ideas* in a very *lucid manner*.
5. He is a *man* of *intellect*.
6. I *design* to show the *difference* in these *words*.
7. The Nile *annually deluges* Egypt.
8. The army has *overrun* the *country*.
9. *Poverty* is *frequently* a blessing in *disguise*.
10. *Wealth* and *want* are both temptations. The former *cherishes* *pride*, the latter *produces* *discontent*.
11. The sun *sheds* abroad his golden *rays*, and *fills* the *earth* with his *vivifying influence*.
12. I have no *occasion* for his *services*, and am, therefore, *unwilling* to receive them.

When the word of which the synonyms are to be written is used alone, unconnected with any particular sentence, the

student must be very careful that he selects such words, as synonyms, as, actually express the meaning intended.

Example.

Reflect; consider, 'suppose, ponder, ruminate, believe, deem, muse, suspect, imagine, presume, conceive, reckon, account.

Write the synonyms of the words in the following

Exercise.

| | | | |
|-----------|-----------|------------|-------------|
| Wish, | Erase, | Abandon, | Temporary, |
| Spot, | Purchase, | Serious, | Way, |
| Color, | Alter, | Integrity, | Employ, |
| Defend, | Lucid, | Indolent, | Constitute, |
| Accuse, | Secrete, | Acquaint, | Becoming, |
| Detest, | Consume, | Inform, | Attachment, |
| Surprise, | Define, | Invest, | Assail, |
| Change, | Doom, | Mention, | Assert, |
| Anger, | Distant, | Perceive, | Commonly, |
| Company, | Scrutiny, | Abundant, | Shelter, |
| Join, | Warmth, | Sparkle, | Frustrate. |

Another way of learning the exact meaning of synonymous words is to place them together, and then explain the difference in sense which each one expresses.

The following instances show a difference in the meaning of words reputed synonymous, and point out the use of attending, with care and strictness, to the exact import of words.

Examples.

Custom, habit.

Custom respects the action; habit, the actor. By custom we mean the frequent repetition of the same act; by habit, the effect which that repetition produces on the mind or body. By the custom of walking often in the streets one acquires a habit of idleness.

Pride, vanity.

Pride makes us esteem ourselves; vanity makes us desire the esteem of others. It is just to say, that a man is too proud to be vain.

Haughtiness, disdain.

Haughtiness is founded on the high opinion we entertain of ourselves; disdain, on the low opinion we have of others.

Only, alone.

Only imports that there is no other of the same kind; alone imports being accompanied by no other. An only child is one that has neither brother nor sister; a child alone is one who is left by itself. There is a difference, therefore, in precise language, between these two phrases: "Virtue only makes us happy," and "Virtue alone makes us happy."

Wisdom, prudence.

Wisdom leads us to speak and act what is most proper; prudence prevents our speaking or acting improperly.

Entire, complete.

A thing is entire by wanting none of its parts; complete, by wanting none of the appendages that belong to it. A man may have an entire house to himself, and yet not have one complete apartment.

Surprised, astonished, amazed, confounded.

I am surprised with what is new or unexpected; I am astonished at what is vast or great; I am amazed at what is incomprehensible; I am confounded by what is shocking or terrible.

Tranquillity, peace, calm.

Tranquillity respects a situation free from trouble, considered in itself; peace, the same situation with respect to any causes that might interrupt it; calm, with regard to a disturbed situation going before or following it. A good man enjoys tranquillity, in himself; peace, with others; and calm, after the storm.

Exercise.

Write out the following synonyms, in accordance with the models given above, explaining their meaning fully: —

1. Almighty; omnipotent. 2. Answer; reply. 3. Bonds; fetters. 4. Reasonable; rational. 5. Grand; sublime. 6. Disability; inability. 7. Discretion; prudence. 8. Consequence; result; event. 9. Time; period. 10. Breeze; gale. 11. Forerunner; precursor. 12. Neighborhood; vicinity; region. 13. Device; stratagem. 14. Expect; hope. 15. Think; suppose; imagine. 16. Elevate; raise. 17. Conduct; lead; direct. 18. Fault; defect. 19. Barbarous;

inhuman. 20. Brute ; beast. 21. Compunction ; remorse. 22. Hurry ; hasten. 23. Alone ; only. 24. Copy ; imitate. 25. Shall ; will ; must. 26. Joyful ; pleased ; glad. 27. Different ; unlike ; dissimilar. 28. Delightful ; delicious. 29. Sorrow ; grief. 30. Idle ; lazy ; indolent. 31. But ; except. 32. Teach ; educate. 33. Permanent ; durable ; lasting. 34. Strong ; powerful ; potent ; forcible. 35. Famous ; celebrated ; illustrious. 36. Melancholy ; sad. 37. Enemy ; opponent. 38. History ; account. 39. Wisdom ; knowledge. 40. Suggestion ; hint. 41. Confidence ; trust.

LESSON XV.

DEFINITION.

To define a word is to explain its meaning. A definition may consist of but a few words, or it may be quite lengthy. It does not, however, always follow that the longest definition gives the clearest meaning of a term ; for often a very short sentence will convey a clearer notion than an extended explanation.

The words in the following list are to be defined by the pupil. He should make some of his definitions short, and others rather more lengthy ; but he must be careful that the fuller explanation shall convey a clearer idea of the word than the shorter one.

Examples.

Explanation of the word Elastic.

When a thing is of such a nature that, on being bent, or compressed, it returns to its former state, it is said to be elastic. Thus a *bow*, *India-rubber*, *the air*, are elastic substances.

Justice.

Justice is that virtue which induces us to give to every one his due. It requires us not only to render every article of property to its right owner, but also to esteem every one according to his merit, giving credit for talents and virtues wherever they may be possessed, and withhold-

ing our approbation from every fault, how great soever the temptation that leads to it.

Exercise.

| | | |
|-------------------|---------------|---------------|
| Eternal, | Mercy, | Reasoning, |
| Infinite, | Virtue, | Description, |
| Omnipotent, | Vice, | To transpose, |
| Omnipresent, | Honesty, | To disregard, |
| Incarcerate, | Grammar, | Excellence, |
| Explanation, | Astronomy, | Activity, |
| Demonstrated, | Architecture, | To disobey, |
| Indivisible, | Analysis, | Tautology, |
| Inevitable, | Synthesis, | Narration, |
| Incomprehensible, | Analogy, | Outline, |
| Inspissated, | Comparison, | Amplify, |
| Evaporate, | Judgment, | Retrospect. |

Sometimes the difference between two words is best shown by comparing the meaning of each, as in the following

Example.

The difference between the Capital and the Capitol of a country.

The Capital is the chief city, where the Legislature meet to enact laws, etc.

The Capitol is the building in which they assemble.

The Capital contains the Capitol.

The different parts of the Capital are streets, lanes, squares, alleys, courts, houses, etc.

The different parts of the Capitol are halls, rooms, closets, fireplaces, doors, windows, stairs, chimneys, cellar, etc.

The Capital is generally several miles in length.

The Capitol is seldom more than one or two hundred feet.

Exercise.

Let the student show the difference between the words mentioned in each of the following sentences, according to the above model.

1. A bird and a beast.
2. A fish and a bird.
3. A reptile and a quadruped.
4. A clock and a watch.
5. An adverb and an adjective.
6. A verb and a noun.
7. A pen and a pencil.
8. Geography and grammar.
9. A bed and a sofa.
10. A field and a garden.
11. A horse and a cow.
12. A falsehood and a mistake.
13. A fish and a beast.
14. Mercy and justice.



LESSON XVI.

ANALOGY.

ANALOGY means a resemblance between two or more things, in some circumstances, which, in other respects, are entirely different. Thus, there is an analogy between a ship and a carriage; because a ship is designed to *carry* us over the water, and a carriage to *carry* us over the land. But in their shape and construction they are entirely different.

MODEL.

There is a close analogy between the wings of a bird and the fins of a fish. The former enables the feathered tribe to move aloft in the air; the latter empowers the inhabitants of the deep to pursue their course through the water. The one is provided with strong sinews to act on the air; the other with equal power to impress the wave; while each is moved with equal facility in the element for which it is designed.

Another.

Youth and morning resemble each other in many particulars. Youth is the first part of life. Morning is the first part of the day. Youth is the time when preparation is to be made for the business of life. In the morning, the arrangements are made for the employment of the day.

In youth, our spirits are light, no cares perplex, no troubles annoy us. In the morning, the prospect is fair, no clouds arise, no tempest threatens, no commotion among the elements impends. In youth, we form plans which the latter periods of life cannot execute; and the morning, likewise, is often productive of promises which neither noon nor evening can perform.

Examples.

The pupil may now describe the analogy between the following words:—

1. The wings of a bird and the legs of an animal.
2. The wheels of a carriage and the sails of a vessel.
3. The art of painting and the art of writing.
4. Snow and rain.
5. Genius and the sun.
6. Intoxication and insanity.
7. Darkness and affliction.
8. A watch and an animal.
9. Prosperity and brightness.
10. A tree and an animal.
11. Food and education.
12. The gills of a fish and the lungs of an animal.
13. Adversity and darkness.
14. Comfort and light.

LESSON XVII.

CAPITALS.

CAPITAL letters serve three distinct purposes.

1. They distinguish words of different meaning, which are spelled alike. For instance, *smith*, a common noun, and *Smith*, a proper name.

2. They add beauty to the general appearance of a printed or written page.

3. Sometimes they enable the reader to understand a printed or written expression which would, otherwise, be misunderstood. For instance, "The east river" means some river lying to the eastward; but "The East River" is between New York and Long Island.

The use of capitals is governed, in general, by well-established rules.

The words on the title-pages of books, and in dedications, inscriptions on monuments, etc., are often entirely in capitals, and certain emphatic words are marked by letters called small capitals.

In manuscript, words to be printed in Italics, or "slanting letters," are denoted by a line drawn under them, thus:—

"*All are born free,*" would have the underlined word printed, *free*.

Small capitals are denoted by two underlines, thus:—

"*Study the best writings, the Scriptures,*" would have the emphatic word printed, **SCRIPTURES**.

Large capitals are denoted by three underlines, thus:—

"*One thing is worth fighting for, Liberty,*" would have the marked word printed, **LIBERTY**!

For the use of capitals, special rules are provided in the lessons that follow; but, as these are all founded upon the following general rule, the student will regard it as fundamental.

RULE 4.—*A capital letter should only be used where some advantage is gained by its employment.*

Mention what purpose the capitals serve in the following sentences:—

1. Your father called to see the Smiths to-day.
2. It is reported the Bookbinder was wrecked about a fortnight ago.
3. The most beautiful scenery can be found on the banks of the North River.
4. The Planet went to pieces on a rock.
5. The carpenters moved out before the Carpenters moved in.
6. All the South resisted this movement.
7. The Morning Star has arrived.
8. The Prices rose, as John said good-evening.

9. I called a few days since, to consult one Taylor, but found he was absent.

10. Break Neck Road is out of repair.

11. The Other Side is a fine piece of Music.

12. Both Sides of the Street cannot fail to prove interesting.

13. Jehovah's title is King of kings, and Lord of lords.

LESSON XVIII.

FIRST WORDS.

RULE 5. — *The first word of every sentence and the first word of every line of poetry should begin with a capital letter.*

Examples.

The horses run. Books are dear. Time flies quickly. Men should be thoughtful, as well as boys.

Bird of the broad and sweeping wing!
 Thy home is high in heaven,
 Where wide the storms their banners fling,
 And the tempest clouds are driven.
 Thy throne is on the mountain-top;
 Thy fields — the boundless air;
 And hoary peaks, that proudly prop
 The skies — thy dwellings are.

RULE 6. — *The first word of any sentence introduced by a word or clause generally begins with a capital.*

Examples.

Moved, seconded, and passed, That the next general meeting of this society shall be held, etc.

Be it remembered, On the tenth day of Nov., 1867, etc.

REMARK. — The first word of each separate line or new paragraph, where several particulars are mentioned, usually begins with a capital.

Example.

According to the published reports, the number of deaths during the year was as follows : —

In the first three months, 2876.

In April and May, 4294.

For June, July, and August, 3478.

During the remaining months of the year, although the weather was particularly fine, and there were no contagious diseases, 8973.

Exercise.

Correct the errors in the following sentences : —

1. we want words of power. it is not true that the poet paints a life which does not exist.

2. The beetle guards our holy ground,
 he flies about the haunted place,
 and if mortal there be found,
 he hums in his ears and flaps his face.

3. no book ever gained such universal popularity in so short a time.

4. resolved, that this society recognize the importance of every measure, etc.

5. The expenses for the year 1869 were as follows : —

| | |
|-----------------------|----------|
| wood and coal, | \$80 00. |
| flour, | 64 43. |
| horses and carriages, | 9 36. |
| attendance, | 5 00. |
| board and washing, | 67 93. |

6. bold men were they, and true, that pilgrim band,
 who ploughed with venturous prow the stormy sea,
 seeking a home for hunted Liberty,
 amid the ancient forests of a land
 wild, gloomy, vast, magnificently grand!

7. of all the books with which, since the invention of writing, this world has been deluged, the number of those is

very small which have produced any perceptible effect on the mass of human character.

8. science and Poetry, recognizing, as they do, the order and the beauty of the universe, are alike handmaids of devotion.

9. The following law was passed: that no member should be allowed, in future, to take from the building, etc.

10. though fond of many acquaintances, I desire an intimacy only with a few.

11. but scarce again his horn he wound,
 when lo! forth starting at the sound,
 from underneath an aged oak
 that slanted from the islet rock,
 a damsel guider of its way,
 a little skiff shot to the bay.

12. winter has passed by.

13. learn to depend upon yourself. consider no labor too hard which is profitable to others as well as yourself.

14. Resolved, that the present system of supporting the poor is not adapted to the existing state of things, etc.

15. she had a rustic woodland air,
 and she was wildly clad;
 her eyes were fair, and very fair,
 her beauty made me glad.

16. this is the first time you have done so. do not forget to lock the door after you.

17. call John.

LESSON XIX.

PROPER NAMES.

RULE 7. — *All proper names should begin with capital letters.*

Examples.

William, Chicago, Brown, James, Peterson, Dublin, Stillwater, Boston, Lincoln, Washington.

RULE 8. — *Words derived from proper names begin with a capital.*

Examples.

| | | |
|-------------|-----------|----------------|
| English, | European, | American, |
| Spencerian, | Cuban, | Washingtonian, |
| Christian, | Swedish, | Irish. |

REMARK 1. — The word *Heaven* generally begins with a capital when it refers to the place of happiness; as, "Every person expects to get to *Heaven* at last;" but when the word is employed to denote the planets, stars, etc., in which case it is generally in the plural number, it should commence with a small letter; as, "The *heavens* are shining above us."

The first use of this word regards it as a proper name; the second as a common noun. The adjective derived from this word is treated in a similar manner; we speak of "Our *Heavenly* home" as "bright and fair;" but "the *heavenly* loveliness" of some magnificent valley. This distinction is not, however, rigidly observed by all writers, but it certainly ought to be.

REMARK 2. — Adjectives derived from proper names do not begin with capitals, when they have lost all reference to the words from which they are derived. For example, the word *herculean* now means "very arduous," or "difficult," but it comes from the Greek proper name *Hercules*, a hero of immense strength; but it has lost its reference to the hero, and is used like other adjectives of the same class.

Exercise.

Place proper letters at the commencement of the words in the following exercise; that is, where a capital is improperly used, substitute a small letter, and where a capital is required, place one.

1. John jackson. Europe, africa, america.
2. The english Language is generally difficult for Foreigners to learn.
3. William peterson, the Carpenter, lives in the next House.
4. I Shall send for dr. george Canlop, sometime to-morrow.
5. Have you seen the new italian painting?
6. wm. white, the Lawyer.
7. Dr. Geo. Hazard, the Agent of mr. James S. porter, was here last evening, and enquired for the Minister.
8. Great praise the duke of marlbro' won,
and our good prince, eugene,
why 'twas a very Wicked thing!
Said little wilhelmine.

9. The hudson river is now frozen over.
10. New york is the largest City in america.
11. The united states comprise a vast amount of land.
12. From jerusalem to jericho.
13. The presbyterians are a large and powerful body in the country.
14. He will visit Philadelphia, sometime next week, as he is now in Pennsylvania, having gone there with the express intention of seeing Mr. r. M. odd.
15. The man possesses a Stentorian voice.
16. The place of Heaven is unknown; although we behold the Heavens every night.
17. Black River is no blacker than any other River.
18. georgetown is now increasing quite rapidly.
19. The methodists are building a new church.
20. That labor is almost Herculean.
21. On the 9th inst. a band of robbers entered a house in baltimore, and killed four persons: george n. patrick, john W. rose, Peter burns, and chas. l. given.
22. Perhaps the episcopalians will change some of their modes of worship.
23. The european nations spend a great deal of money every year in preparation for war.
24. See what misfortunes have befallen africa.
25. Rough creek is a peculiar name.
26. Brooks declares roberts to be in the wrong.



LESSON XX.

NAMES OF THE DEITY.

RULE 9. — *Every word that denotes the Deity should begin with a capital.*

Examples.

Lord; God; Almighty; Supreme Being; the Most High; the all-powerful Ruler of the nations; the Redeemer of mankind; Holy Ghost.

RULE 10. — *Pronouns relating to the Deity should generally commence with a capital.*

Examples.

God created this earth, and we behold His sustaining hand in all around us. The Father and the Son are one in Their nature and in Their substance.

REMARK 1. — Some writers do not observe this rule, and in some special cases, such as a sentence which has already many capitals in it, perhaps it ought not to be rigidly enforced; but in most cases there are evident advantages to clearness to be gained by its observance.

REMARK 2. — Words which merely describe the character of the Deity should not commence with capitals; as, the powerful Lord of Heaven and earth; the all-wise God.

Exercise.

Correct the errors in the following sentences.

1. Serve the lord with all your heart.
2. Remember now thy creator, in the days of thy youth.
3. Let us acknowledge the hand which sustains the universe.
4. God is ever near us; we see his hand in all the operations of nature.
5. How powerful is the ruler of the skies!
6. In all the events of life, we may clearly observe the guidance of the lord: he orders everything for our good.
7. The All Powerful god of heaven commands us to love him.
8. Our father, who art in heaven, hallowed be thy name.
9. The Lord of this estate intends to sell the place next summer.
10. The heathen Gods are nothing but senseless creatures of wood and stone.
11. Worship the lord in the beauty of holiness; serve him heartily.
12. No thunders round thee break;
 Yet doth thy silence speak
 From that, thy teacher's seat,
 To us around thy feet,
 To shun what flesh desires, what flesh abhors to seek.

13. The son of god left his throne, to die for guilty man !
 14. God is the Kind parent of all his children.
 15. No King is like unto the king of heaven.
 16. Jesus, my shepherd, husband, friend,
 My prophet, priest, and king,
 My lord, my life, my way, my end,
 Accept the praise I bring.
 17. Let me ever revere thy sacred name, O lord, who art so powerful !
 18. How strong is the lord of hosts !
 19. Remember who is Lord of this land.
 20. B. C. means before the birth of Christ ; from his birth we reckon time.
 21. The holy ghost is one of the persons in the trinity.
 22. The ever-kind Jehovah does what is best for his people.
 23. God, the lord of heaven and earth, demands your hearty service for himself.



LESSON XXI.

MONTHS, DAYS OF THE WEEK, ETC.

RULE 11. — *The months of the year, and the days of the week begin with capitals.*

Examples.

June, November ; Sunday, Wednesday, Saturday.

RULE 12. — *The words North, South, East, West ; and North-west, North-east, South-west, South-east, commence with a capital, when they denote a section of country.*

Examples.

The determination of the North to preserve its institutions. The West will never agree with the South in this measure.

REMARK 1. — When these words refer to the several points of the compass, they begin with a small letter. Also, when adjectives, a small letter is used ; as, our course was east ; the north side of that building.

Exercise.

Correct the errors, in the use of capitals, in the following words and sentences.

1. The year contains twelve months: january, february, march, april. may, june, july, august, september, october, november, december.

2. I need not tell you what took place last saturday.

3. The north will always oppose such a measure.

4. I intend to move sometime next Spring.

5. How sharp the North wind is to-day!

6. Last wednesday it rained.

7. No one can tell what he suffered last Winter.

8. The wind is North-east this morning.

9. The Mayor will attend to this matter next friday.

10. The latest news was received here tuesday evening.

11. Spring is the next season to Winter.

12. I will call sometime during the week, probably on Thursday or Friday, possibly saturday.

13. The subject is to be resumed next sunday.

14. The south will never consent to this proposition.

15. I have been living in the eastern States.

16. How would you like to go to the west?

17. The condition of the southern states at the time was really prosperous.

18. Monday, tuesday, sunday, friday.

19. Steer north-north-east, or exactly North-East.

20. On sunday last there was a large congregation present in the new church.

21. George will be home about Friday or saturday.

22. The ship arrived last tuesday.

23. In the Summer, we go out walking every day, sunday not excepted.

24. The weather this season has been rather cold almost every day of the Week.

25. Shall we have the pleasure of seeing you again on monday?

LESSON XXII.

I AND O.

RULE 13. — *The pronoun I and the interjection O are always capitals.*

Examples.

When I was in London last year, I bought two valuable books.

O house of Jacob, come.

Through cloud and sunshine, O abide with me!

My soul! O copy every line
Of this original divine!

REMARK 1. — Some good writers use O only before an object, or person, addressed, and oh, which does not begin with a capital, in all other cases; but usage is not uniform in this particular. Of course, oh commences with a capital at the beginning of a sentence, of a line in poetry, and a complete quotation; and some persons write it with a capital even in the body of a sentence.

Exercise.

Correct the mistakes in capitals; that is, put small letters where capitals are improperly used, and capitals where there should be such.

1. i shall call again in the course of a few days.
2. How could you do so, o John!
3. When William was here, i was in New York.
4. oh! may i but obtain the object for which i am seeking.
5. Why, Oh! Why must i suffer all this?
6. if you will call at my office, i will furnish you all the information you desire.
7. o William, you have done very wrong!
8. Then shall i understand the whole affair.
9. Just as i am, poor, wretched, blind,
 sight, Riches, healing of the mind,
 yea, all i need, in thee to find,
 o lamb of god, i come.
10. 'Twas hard; but, Oh! 'tis past.

11. Never shall i forget the kindness i Received from that Man.

12. Come, Oh ! Come, and behold the beauties of Nature.

13. i cannot do as i would ; so i must do as i can.

14. Keep them, o lord, from hurt and harm.

15. Let not the snares of this world, o my son, take away your heart from god !

16. When i wrote you last, the affair was very different from what it is now.

17. Oh ! heed what i say.

18. i am sorry to say i cannot agree to the plan you think i should follow.

19. oh ! no ; you are mistaken.

20. i should like to oblige you ; but i have not the power just now, and i fear i never shall be able to do as i would desire in the matter.

21. it is my wish, Oh ! you know it is, to learn all i can.

22. oh ! lead us gently on.

23. i am not aware that i have done anything of which i should be ashamed.

24. Now, o lord, i call to thee.

25. Where, oh ! Where shall rest be found ?

26. i am unable to inform you where i shall be at that Time.

27. Will you, Oh ! will you come with me ; i shall show you the path of Truth.

LESSON XXIII.

QUOTATION.

RULE 14. — *Every direct quotation should begin with a capital letter.*

Example.

James replied : “ Yesterday I was in Philadelphia.”

REMARK 1. — A quotation is considered “ direct ” when it is such that it could make complete sense by itself, independent of the rest of the sentence into which it is introduced.

REMARK 2. — A quotation which is not direct, that is, one which depends upon the sentence with which it is connected, should not commence with a capital.

Exercise.

Place capitals at the beginning of the following quotations when they are direct; and omit them when the quotation is not direct.

1. The answer was : " i will do my best."
2. Longfellow says : " learn to labor and to wait."
3. William declared that, " The report was entirely unfounded."
4. Says Milton : " though all the winds of doctrine were let loose to play upon the earth, so Truth be in the field, we do injuriously, by licensing and prohibiting, to misdoubt her strength."
5. Coleridge says : " listen, on the other hand, to an ignorant man, though perhaps shrewd and able in his particular calling; whether he be describing or relating."
6. It has been said by one author that " It was the English who first started this peculiar doctrine."
7. Come what may, the gentleman is right when he says that " no man should live for himself alone."
8. Southey says : " it had been part of Nelson's prayer, that the British fleet might be distinguished by humanity in the victory which he expected."
9. " see," said my brother, " that the affair is immediately attended to."
10. We do not fancy that mode of " Obtaining funds."
11. Woolworth declares that " He did not sell the house for that price."
12. Shall we pay for this " Trouble," of which you speak?
13. Dr. McCosh says : " all history shows that man is a religious, quite as certainly as he is a feeling and rational, being."
14. How are the " Times " in your section of the country?
15. An old proverb says : " wilful waste makes woful want."

LESSON XXIV.

TITLES.

RULE 15. — *All titles of persons begin with capitals.*

Examples.

Gen. Grant, Mr. Jordan, Earl Dalhousie, Sir William Pitt, Mrs. L. N. Brown, The Duke of Argyle, Lady Jane Gray, President Jackson, Dr. Harrison, Elder Smith, Alexander the Great, Captain London, Professor Harvey, William the Fourth, George the Younger, Lord Byron.

RULE 16. — *All the principal words in the titles of books should begin with capital letters.*

Examples.

"Fruit Culture for the Million," "Magill's French Grammar," "Theory and Practice of the Art of Weaving by Hand and Power," "Pocket Book for Railroad and Civil Engineers," "Froude's History of England."

RULE 17. — *The several chapters or other divisions of any book begin with capitals.*

Examples.

Chapter Sixth; Part Third; Section Tenth; Division Fifth; Paragraph Ninth; Book Fourth.

Exercise.

Correct the errors in the use of capitals.

1. George the second.
2. I met dr. Wordsworth last evening.
3. We have lately published a new work, called the ten years' hard service.
4. In chapter five, you will find the information you desire.
5. It is said president Obs will be here this week.
6. The book was written by lord Littlefield, and published by Mr. Murray.

7. Call and see Mrs. Wm. Davidson ; she lives at mr. N. V. Porter's.

8. Have you seen prof. Newcomb's late work?

9. Be sure to remember me to mr. Norris.

10. Send the package to messrs. Ide and Fulton.

11. We expect gen. Peterson this evening.

12. Inform mr. Roberts of the arrival of his ship.

13. In section 9 you will see the whole affair explained.

14. Please consult book sixth ; section twelfth ; chapter fourteenth.

15. Charles the ninth left the throne to his son.

16. The last volume by that author is called present literature.

17. They did not meet mr. Philips, as they expected.

18. Greenleaf's mathematical works are published by messrs. Davis & Co.

19. The old man, by the name of lord King, who used to stand at the corner, is now dead.

20. Robert the eighth left no sons.

21. Please tell mr. Marks gen. Pratt wishes to see him.

22. I understand prof. Morris has lately published a volume called "A book about spruce trees."

23. Buy the goods from mrs. Frenend.

24. Send the parcel to mr. Altop's, where lady March will easily get it.

25. "No name" is the title of a very interesting volume by dr. Munson, professor of Geology.



LESSON XXV.

OTHER CASES.

PERSONIFICATION.

RULE 18. — *Common nouns personified should begin with capital letters.*

Examples.

O Death, where is thy sting? where now
Thy boasted victory, O Grave?

But Knowledge, to their eyes, her ample page,
Rich with the spoils of time, did ne'er unroll;
Chill Penury repressed their noble rage,
And froze the genial current of the soul.

IMPORTANT WORDS.

RULE 19. — *Any word particularly important may begin with a capital letter.*

Examples.

Columbia College was founded before the Revolution. All men do not agree about Taxation. The greatest power in the world is Mind. Let the student first master the Rules.

RELIGIOUS DENOMINATIONS.

RULE 20. — *All words denoting religious denominations begin with capital letters.*

Examples.

The Baptists; the Methodists; the Unitarians; the Presbyterians; the Spiritualists; the Catholics.

REMARK. — When these words are not used to denote a denomination, but to express some quality of a person, or church, they should not begin with capitals; for instance, "That man is very catholic in his religious sentiments." Again; a man may be called a "methodist," because he is very systematic in his business, or his habits, although he does not belong to the Methodist church.

ADVERTISEMENTS.

RULE 21. — *In all kinds of advertisements nearly all the leading words usually begin with capitals.*

Examples.

LOST. — On the Evening of the 22d inst., between 284 Broadway and the Corner of Canal St., N. Y., a Large Pocket Book, etc.

To be Sold at Public Auction :— 4 Lots of Dike Land ; 2 Acres of Prime Woodland.

The Well-known Farm, situated on the Post Road, 3 miles distant from the Railway Station.

REMARK. — Writers and printers generally place capitals in advertisements where they choose. No other rule than the one given can be made for the guidance of those who have not had any practice in this kind of writing, but each person must use his judgment in the matter.

ACCOUNTS.

RULE 22. — *In accounts, each article mentioned should begin with a capital.*

Examples.

MR. D. B. JONES
NEW LONDON, CT., July 18th, 1864.

To GEORGE WILSON, Dr. :—

| | |
|---|---------|
| To 6 bushels Wheat, @ \$3 per. bush., | \$18 00 |
| “ 4 cwt. Cut Nails, @ \$5 per. cwt., | 20 00 |
| “ 16 lbs. White Lead, @ 20 cts. per. lb., | 3 20 |
| “ 5 Willow Baskets, @ \$1.50 per basket, | 7 50 |
| “ 18 lbs. Putty, @ 10 cts. per lb., | 1 80 |

BOSTON, MASS., April 4, 1859.

H. P. GIBBS

Bo't of JOHN MORTON & Co. :—

| | |
|--------------------------------------|--------|
| 9 yds. Calico, @ 25 cts. per yd., | \$2 25 |
| 6 “ Tape, @ 8 cts. per yd., | 0 48 |
| 14 “ Salmon-Twine, @ 3 cts. per yd., | 0 42 |
| 26 lbs. Yarn, @ 28 cts. per lb., | 7 28 |

REMARK. — Some persons write with capitals even the words expressing measure, or weight, in bills and accounts; as bushels, in the first of the above examples; others often write the words expressing the articles in small letters; as tape, in the second *example*; but the neatest accountants generally use a capital with the article, or articles, and small letters in other cases.

BRANCHES OF STUDY.

RULE 23. — *The various branches of study are often written with capital letters.*

Example.

George is now studying Algebra, Rhetoric, Geography, and Natural Philosophy.

NOTE.—The usage of good writers is not at all uniform upon this point; but it appears that in most cases it is *best* to begin these words with capitals. It should, however, be observed that when a word does not denote a branch of study, but rather the division or section of some subject, it should not begin with a capital; for example, This language is very simple in its grammar; or, The spelling of all these words is not at all difficult.

ABBREVIATIONS.

RULE 24.—*Most abbreviations consisting of single letters begin with capitals.*

Examples.

A. M.; J. P.; F. R. S.; W.; R. R.; N. N. W.; F. D.; C.; N. S.; U. S. A.; S. T. D.; M. D.; D. C.; D. V.; O. T.

REMARK.—There are *some* abbreviations consisting of single letters which do not commence with capitals; for example, i. e.; n. u.

Exercise.

Correct the errors in capitals in the following:—

1. Geo. R. Williams, m. d.
2. Now spring spreads her lovely charms over the earth.
3. Lost. A gold chain; somewhere between the Albany depot and the U. S. hotel.
4. First train leaves at 9.30 p. m.
5. Peter Morrison, Ll. d. A. D.

6. WILLIAM LINCOLN

B'ot of CHAS. BOWLES:—

| | |
|---|-----------------|
| 4 straw hats, at 30 cts., | \$1 20 |
| 9 pairs patent leather boots, @ \$3 per pair, | 27 00 |
| 40 yds. black broadcloth, @ 5 dols. a yard, | 200 00 |
| 1 Silk hat, | 7 00 |
| 16 pairs common shoes, @ \$2 per pair, | 32 00 |
| 7 pairs kid gloves, @ \$1.20 per pair, | 8 40 |
| due Chas. Bowles, | <u>\$275 60</u> |

7. Europe received uncommon advancement in the arts and sciences at the time of the reformation.

8. It is generally supposed rome was founded 753 b. c.

9. At 6 p. m. the boat leaves the wharf.

10. To be sold at public auction, next saturday, at 7 o'clock, p. m.; all the furniture, farming implements, etc., belonging to the late david scott.

11. Chas. L. Goodyear, m. p.

12. George is learning grammar, arithmetic, geography, rhetoric, and french.

13. There will be a public inspection on the next fourth of July.

14. Be prepared to meet death when he shall call for thee.

15. R. C. Shovel, P. m.

16. Bought 6 yds. of red tape, for twenty cents.

17. For sale. Prices low.

18. Lost! lost!! Lost!!!

19. M. R. Post.

20. The baptists have many churches in this town.

21. That man is a regular Methodist; he has a plan for doing everything.

22. From what do the presbyterians receive their name?

23. Next term you may commence the study of geology.

24. The language is simple in its Grammar.

25. Did you ever learn philosophy?

26. That man is a ll. d.

27. The Rev. Grant R. Boggs, d. d., is an episcopalian.

28. Mr. Shaw is said to have become a unitarian.

29. What is the origin of the term methodist?

30. The spiritualists have lately had a convention in this state.

31. M. L. Rogers, d. d., is Pastor of the first congregational church in that town.

32. When winter comes with his chilling blasts.

33. What will you do when the election is over?

34. The Rev. Mr. Nays is to preach for the methodists next Sunday?

35. He has finished his course in penmanship.



PART II.



SENTENCES.

IN the first part of this work the pupil has had his attention called exclusively to principles which apply to single words, although these words were often found in sentences. In order to illustrate the principle under consideration, the word must often be placed with other words, and this has been done in many of the lessons in the foregoing section of the work; but all that is there taught relates to Words, not Sentences. In this part, the student is introduced to lessons which treat of words when brought together into groups, so as to form short expressions of connected thought; in other words, he has now to take one step higher in the art of composing, and is to learn how to use the words of the language so as to make *sense* of them.

Punctuation, which is the art of dividing written language into sentences and parts of sentences, in order to indicate their grammatical relation, is fully and carefully treated in this Part. Many of the difficulties usually encountered by beginners are here made clear.

LESSON I.

AND, TO BE AVOIDED.

A VERY common fault in young writers is the too frequent use of the conjunction *and*.

In the following exercise, the student will be able to correct this fault by using the present or past participle, instead of the past tense.

Example.

He descended from his throne, and ascended the scaffold, and said,
"Live, incomparable pair."

With the present participle.

Descending from his throne, and ascending the scaffold, he said,
"Live, incomparable pair."

Or thus : —

He descended from his throne, and ascending the scaffold, said,
"Live, incomparable pair."

Or thus : —

He descended from his throne, and ascended the scaffold, saying,
"Live incomparable pair."

Example.

With the past participle.

She was deprived of all but her innocence, and lived in a retired cottage with her widowed mother, and was concealed more by her modesty than by solitude.

Corrected thus : —

Deprived of all but her innocence, and concealed more by her modesty than by solitude, she lived with her widowed mother in a retired cottage.

Or thus : —

Deprived of all but her innocence, and living in a retired cottage with her widowed mother, she was concealed more by her modesty than by solitude.

Exercise.

1. The beauties of nature are before us, and invite us to contemplate the power, the wisdom, and the benevolence of

that great and good Being at whose word they sprang up, and presented themselves as proper objects of our admiration and our gratitude.

2. The elephant took the child up with his trunk, and placed it upon his back, and would never afterward obey any other master.

3. Egypt is a fertile country, and is watered by the river Nile, and is annually inundated by that river, and it receives the fertilizing mud which is brought by the stream in its course, and derives a richness from the deposit which common culture could not bestow.

4. He was called to the exercise of the supreme power at a very early age, and evinced a great knowledge of government and laws, and was regarded by mankind with a respect which is seldom bestowed on one so young.

5. Geography teaches the various divisions made by man or nature on the earth, and the productions of every climate; and is a very useful study for the merchant and the politician, and shows the former where commerce is most advantageously pursued, and the latter the natural obstacles to the progress of ambition.

6. I have frequently paused in the wilderness, and contemplated the traces of a whirlwind, and wondered at the mighty force of that invisible power, which roots up the stupendous oak and lofty pine, and spreads ruin and desolation over the fair face of nature.

7. The celestial vault, the verdure of the earth, and the clear silvery light which danced on the surface of the stream, delighted my eyes, and restored joy to my heart, and gave animation to my spirits, and conveyed pleasures to my mind, which exceed the powers of expression.

8. He raised his eyes, and turned to the prince, and said, "Your highness will remember the fidelity with which my father has served you, and I suppose that you will pardon my presumption in thus appearing uninvited at your court, and I humbly crave permission to supplicate that protection which is so easy for you to afford, and so necessary to me that it should

be bestowed. The enemies of our family are powerful, and are of noble blood, and are allied by peculiar ties to your highness, and may therefore be supposed to have higher claims to your favor. But I know that generosity to be a characteristic of your highness, which will disregard the suggestions of interest, and defeat the nefarious plans of artful dependents, and afford succor to the persecuted peasant rather than countenance injustice and oppression."

9. I fixed my eyes on different objects, and I soon perceived that I had the power of losing and recovering them, and that I could at pleasure destroy and renew this beautiful part of my existence. This new and delightful sensation agitated my frame, and gave a fresh addition to my self-love, and caused me to rejoice in the pleasures of existence, and filled my heart with gratitude to my beneficent Creator.

10. She was dressed in her gayest apparel, and wore her most costly jewels, and presented a spectacle of living brilliance which scarcely the sun himself could rival.

11. The dry leaves rustled on the ground, and the chilling winds whistled by me, and gave me a foretaste of the gloomy desolation of winter.

12. He took them into the garden one fine summer morning, and showed them two young apple-trees, and said, "My children, I give you these trees. They will thrive by your care, and decline by your negligence, and reward you by their fruit in proportion to the labor you bestow upon them." Edward, the youngest son, attended to the admonitions of his father, and rose early every day to clear the tree from insects that would hurt it, and propped up the stem to prevent its taking a wrong bent, and had the satisfaction, in a short time, of seeing his tree almost bent to the ground with the weight of the rich and racy fruit. But Moses preferred to while away his time, and went out to box with idle boys, while Edward was laboring in the orchard, and soon found his tree destroyed by his neglect.

13. Columbus perceived that it would be of no avail to have recourse to any of his former expedients, and found it

impossible to rekindle any zeal for the success of the expedition, and endeavored to soothe passions which he could no longer command, and gave way to a torrent too impetuous to be checked.

14. They erected a crucifix, and prostrated themselves before it, and gave thanks to God for conducting their voyage to such a happy issue.

15. He knows that life has many trials, and believes that God has appointed this world as the preparative for another, and regards not with feelings of envy or jealousy the more prosperous condition of others.



LESSON II.

PASSIVE VOICE USED FOR ACTIVE, AND ACTIVE FOR PASSIVE.

THE active voice of a verb may be changed into the passive, without altering the meaning of a sentence.

In like manner, the passive may be changed into the active, the sense remaining the same.

Example.

With the active voice.

All mankind must taste the bitter cup which destiny has mixed.

The same with the passive voice.

The bitter cup which destiny has mixed must be tasted by all mankind.

Or thus : —

The bitter cup which has been mixed by destiny must be tasted by all mankind.

Example.

With the passive voice.

Many a noble youth is ruined by Intemperance.

The same with the active voice.

Intemperance ruins many a noble youth.

Exercise.

1. The project was received with great applause by all the company.

2. Most of the trades, professions, and ways of living, among mankind, take their origin either from the love of pleasure, or the fear of want.

3. Gentleness corrects whatever is offensive in our manners.

4. The places of those who refused to come, were soon filled with a multitude of delighted guests.

5. In visiting Alexandria, what most engages the attention of travellers is the pillar of Pompey, as it is called, situated at a quarter of a league from the southern gate.

6. We receive such repeated intimations of decay in the world through which we are passing; decline, and change, and loss follow decline, and change, and loss, in such rapid succession, that we can almost catch the sound of universal wasting, and hear the sound of desolation going on around us.

7. The rectitude of Dryden's mind was sufficiently shown by the dismissal of his poetical prejudices, and the rejection of unnatural thoughts and rugged numbers.

8. The youth who had found the cavern, and had kept the secret to himself, loved this damsel. He told her the danger in time, and persuaded her to trust herself to him.

9. When the subject is such that the very mention of it naturally awakens some passionate emotion, or when the unexpected presence of some person or object in a popular assembly inflames the speaker, either of these will justify an abrupt and vehement exordium.

10. Theocritus and Virgil are the two great fathers of pastoral writing. For simplicity of sentiment, harmony of numbers, and richness of scenery, the former is highly distinguished. The latter, on the contrary, preserves the pastoral simplicity, without any offensive rusticity.

11. The relation of sleep to night appears to have been expressly intended by our benevolent Creator.

12. The favored child of nature, who combines in herself

these united perfections, may be justly considered the masterpiece of creation.

13. You have pleaded your incessant occupation; exhibit, then, the result of your employment.

14. Is the eye of Heaven to be dazzled by an exhibition of property, an ostentatious show of treasures?

15. I need not ask thee if that hand, when armed, has any Roman soldier mauled and knuckled.

LESSON III.

COMPOUND PAST PARTICIPLE.

SOMETIMES a sentence which would otherwise be too much alike in its several parts, can be made smooth and connected by employing the compound past participle, instead of some other part of the verb and a conjunction.

Example.

The light infantry joined the main body of the detachment, and the English retreated precipitately towards Lexington.

Improved thus:—

The light infantry *having joined* the main body of the detachment, the English retreated precipitately towards Lexington.

Another Example.

The class recited their lessons, and the teacher dismissed them.

As improved:—

The class *having recited* their lessons, the teacher dismissed them.

Exercise.

1. The battle was concluded, and the commander-in-chief ordered an estimate of his loss to be made.

2. John was in the school-room, and Charles entered and thus addressed him.

3. The Monongahela and Alleghany Rivers were swollen by the continued rains; and the Ohio inundated the cities, towns, and villages on its banks.

4. The trees were cultivated with much care, and the fruit was rich and abundant.

5. The love of praise is naturally implanted in our bosoms; and it is a very difficult task to get above a desire of it, even for things that should be indifferent.

6. The rain poured in torrents upon us, and we were obliged to take shelter in a forest.

7. His mind was the prey of evil passions, and he was one of the most wretched of beings.

8. The character of Florio was marked with haughtiness and affectation, and he was an object of disgust to all his acquaintance.

9. The evidence and the sentence were stated, and the president put the question whether a pardon should be granted.

10. Few governments understand how politic it is to be merciful; and severity and hard-hearted opinions accord with the temper of the times.

11. The Shenandoah comes up at the right; and the Potomac, with its multiplied waters, rends the mountain asunder, and rushes toward the sea.

12. Nature dressed the scene in the richest colors and most graceful forms, and never could the eye enjoy a richer spectacle.

13. I traveled through the county of Orange, and my eye was caught by a cluster of horses tied near a ruinous, old wooden house in the forest, not far from the roadside.

14. A general description of the country was given in a former letter, and I shall now entertain you with my adventures.

15. I left the town three days before the accident, and as I had not received any letter from the place, I did not know your friend was killed.

LESSON IV.

VARIETY OF ARRANGEMENT.

MANY sentences, especially such as consist of several members, can be variously arranged, the meaning being the same in each arrangement.

Example.

First Arrangement.

On the fifth day of the month, which I always keep holy, I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer.

Second Arrangement.

On the fifth day of the month, which I always keep holy, in order to pass the rest of the day in meditation and prayer, I ascended the high hills of Bagdad.

Third Arrangement.

I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer, on the fifth day of the month, which I always keep holy.

Fourth Arrangement.

In order to pass the rest of the day in meditation and prayer, I ascended the high hills of Bagdad, on the fifth day of the month, which I always keep holy.

Fifth Arrangement.

In order to pass the rest of the day in meditation and prayer, on the fifth day of the month, which I always keep holy, I ascended the high hills of Bagdad.

Sixth Arrangement.

I ascended the high hills of Bagdad, on the fifth day of the month, which I always keep holy, in order to pass the rest of the day in meditation and prayer.

Arrange the following sentences in as many ways as you can invent, and tell which form of each sentence you think the best.

Exercise.

1. John was buried here.

This simple sentence may be read in twenty-four different ways, six of which will be questions.

2. The farmer, Peter, ardently loves the beautiful shepherdess, Mary.

3. The highwaymen, by force (or forcibly), took a watch from a gentleman's servant on the turnpike-road.

4. Such unusual moderation in the exercise of supreme power, such singular and unheard-of clemency, and such remarkable mildness, cannot possibly be passed over by me (or, I cannot possibly pass over) in silence.

REMARK. — The longest member of a sentence should *generally* be the last.

5. Some gentle spirit glides with glassy foot over yon melodious wave, still pervades the spot, keeps silence in the cave, or sighs in the gale; although thou, the Muses' seat, art now their grave, and Apollo no more delights to dwell in his favorite grotto.

6. I survey thee, O Parnassus, neither with the phrenzy of a dreamer, nor the ravings of a madman; but as thou appearst, in the wild pomp of thy mountain majesty.

7. Who with rosy light filled thy countenance, sank thy sunless pillars in the earth, and made thee the father of perpetual streams.

8. Bleached linen, the pride of the matron, the toil of many a winter night, the housewife's stores, whiter than snow, are laid up with fragrant herbs.

9. Softened by prosperity, the rich pity the poor; disciplined into order, the poor respect the rich.

10. When April and May reign in sweet vicissitude, I, like Horace, perceive my whole system excited by the potent stimulus of sunshine, and give care to the winds.

11. Early one summer morning, before the family was stirring, an old clock, that, without giving its owner any cause of complaint, had stood for fifty years in a farmer's kitchen, suddenly stopped.

12. Thy skies are as blue, thy groves are as sweet, thy fields are as verdant, thine olive is as ripe, thy crags are as wild, as they were in those early days when Minerva herself graced the scene.

13. A horseman, with an oath, rudely demanding a dram for his trouble, came galloping to the door, while they were at their silent meal, and, with a loud voice, called out that with a letter he had been sent express to Gilbert Ainslie.

14. By violent persecution, compelled to quit his native land, Rabbi Akiba wandered over barren wastes and dreary deserts. At last, he came fatigued and almost exhausted, near a village.

15. As the threatening clouds obscured the moon, and the post-boy drove furiously through the road, suddenly I heard a lamentable sound.

16. It appears that during the night a band of robbers had entered the village, plundered the houses, and killed the inhabitants.

17. From the result of my own personal observation, I am fully convinced that there has formerly been a population much more numerous than exists here at present.

18. Leaving it entirely to the imagination to descend further into the depths of time beyond, we can trace these remains of Indian workmanship back six hundred years, from the ages of the trees on them, and from other data.

19. In inverted order, as well as that in which they are arranged, the various kinds of exercises should be practised, from the highest to the lowest, to effect the purpose for which they were designed.

20. To vindicate the religion of their God, to defend the justice of their country, to save us from ruin, I call on this most learned, this right reverend bench. To maintain your own dignity, and to reverence that of your ancestors, I call upon the honor of your lordships. I call upon the humanity and the spirit of my country to vindicate the national character.

21. Contented and thankful, after having visited London, we returned to our retired and peaceful habitations.

22. When the Romans were pressed with a foreign enemy, the women voluntarily contributed all their rings and jewels, to assist the government.

23. He had ploughed, sowed, and reaped his often scanty harvest with his own hand, assisted by three sons, who, even in boyhood, were happy to work with their father in the fields.

24. The little bleak farm, sad and affecting in its lone and extreme simplicity, smiled like the paradise of poverty, when the lark, lured thither by some green barley-field, rose ringing over the solitude; and among the rushes and heath the little brown moorland birds were singing their short songs.



LESSON V.

METHODS OF EXPRESSING THE SAME IDEA.

THE same idea may often be expressed in different words, by employing one or more of the following modes.

1. Using adjectives and adverbs in the place of nouns.
2. Using nouns in the place of adjectives and adverbs.
3. Inverting the parts of a sentence.
4. Denying the contrary, instead of asserting the thing first proposed.
5. Employing pronouns instead of nouns.
6. Changing the termination of a word.

Each of these six modes will now be illustrated, in order, by an example.

Example 1.

Sincerity of intention should be highly esteemed.
Sincere intentions should be held in high estimation.

Example 2.

Pure principles characterize the virtuous man.
Purity of principle characterizes the virtuous man.

Example 3.

The benevolence of the Deity is as evident as the stupendous grandeur of his works.

The stupendous grandeur of the works of the Deity is no more evident than his benevolence.

Example 4.

The duration of our existence is finite.

The duration of our existence is not infinite.

Example 5.

Wealth and poverty are both temptations. Wealth tends to excite pride, poverty tends to excite discontent.

Wealth and poverty are both temptations: that tends to excite pride; this, discontent.

Example 6.

Time changes our opinions. We give up old notions, and acquire more correct ideas.

We give up old notions, and acquire more correct ideas as times change our opinions.

The two following examples will show how the same sentence may be varied, in order to express the same idea in different ways.

Example.

Idleness is the cause of misery.

Same idea expressed in different words.

1. Idleness is the poison of happiness.
2. Idleness is an enemy to happiness.
3. Indolence is the bane of enjoyment.
4. Indolence is a foe to happiness.
5. Indolence destroys all our pleasures.
6. Want of occupation prevents the enjoyment of life.
7. Laziness opposes every effort to secure the enjoyment of life.
8. When we have nothing to do, time hangs heavily on our hands.
9. If we suffer the mind and body to be unemployed, our enjoyments, as well as our labors, will be terminated.
10. Inactivity of mind or body stagnates the spirits, and prevents their easy and natural flow.
11. The rust of inactivity obscures the brightness of many a passing hour.
12. Indolent habits lay the foundation of future misery.

Another.

When the school was dismissed, the children went home.

Same idea differently expressed.

1. The school having been dismissed, the pupils proceeded to their dwellings.
2. The boys and girls proceeded home as soon as school was done.
3. The scholars went home as soon as school was over.
4. School being closed, the children departed to the places of their residence.
5. The business of school having been completed, the masters and misses joined their friends at home.

Exercise.

Change the following sentences in such a manner as to express the same meaning in different words, according to any of the methods explained in this lesson.

1. To die is the inevitable lot of all men.
2. Death is the liberator of him whom freedom cannot release, the physician of him whom medicine cannot cure, and the comforter of him whom time cannot console.
3. The best season for acquiring the spirit of devotion is in early life. It is then attained with the greatest facility, and at that season there are peculiar motives for the cultivation of it.
4. It will be a sacrifice superlatively acceptable to him, and not less advantageous to yourselves.
5. Oh, how canst thou renounce the boundless store of charms that nature to her votary yields?
6. Sweet was the sound, when oft at evening's close the village murmur rose up yonder hill.
7. Beware of desperate steps, — the darkest day will by to-morrow have passed away.
8. Ha! laugh'st thou, Lochiel, my vision to scorn? Proud bird of the mountain, thy plume shall be torn.
9. Blame not before you have examined the matter: understand first, and then rebuke.
10. He that honoreth his father shall have long life; and he that is obedient unto the Lord shall be a comfort to his mother.

11. We should always speak the truth, for a lie is wicked as well as disgraceful.

12. My son, help thy father in his age, and grieve him not as long as he liveth.

13. Pope professed to have learned his poetry from Dryden, whom, whenever an opportunity presented, he praised through his whole life with unvaried liberality; and perhaps his character may receive some illustration, if he be compared with his master.

14. However virtue may be neglected for a time, men are so constituted as ultimately to acknowledge and respect genuine merit.



LESSON VI.

CIRCUMLOCUTION.

CIRCUMLOCUTION is the use of several words to express the sense of one.

Example.

The glorious luminary of day, for the *sun*.

Other Examples.

Plain expressions.

Mankind.

The sun shines.

Geography.

Same in circumlocution.

The human race.

The source of light spreads abroad his rays.

The science which describes the earth and its inhabitants.

REMARK 1. — Circumlocution is often called Periphrasis.

REMARK 2. — When a circumlocution is used to avoid the harshness or the impropriety of plain language, it is commonly called Euphemism.

In the following exercise, the student will express the same meaning in a circumlocution; and where a euphemism occurs he will point it out.

Exercise.

1. We must die. Death. Women. Grammar. Writing.
2. Arithmetic. A school-room. Retirement. Temperance.
3. Industry. Honesty. Wealth. A meeting-house.
4. That woman *has very sluttish manners*.
5. This person is *very proud*. Mr. A. is a *conceited fellow*.
6. George is a *troublesome boy*. She is a *careless girl*.
7. A king. A sailor. Heaven. Solitude. Civilization.
8. Washington is dead. Syntax is the third part of grammar.
9. The ocean is calm. The stars twinkle.
10. Amergus was a gentleman of good estate.
11. With his own hands he had cultivated his grounds, assisted, as they grew up, by three sons, who, even in boyhood, were glad to work with their father in the field.
12. The water evaporates. The grass is green.
13. I *hate* that man. He was *mad* with me.
14. My mother *scolded at* me. He was *turned out of* office.
15. He *cheats*, and she *lies*. I believe that he *stole* that book.
16. Nature looks fair. Winter is a desolate season of the year.
17. A contented man enjoys the greater portion of his life.
18. To confine our attention to the number of the slain would give us a very inadequate idea of the ravages of the sword.
19. Obedience is due to our parents. Life is short.
20. Epistolary as well as personal intercourse, according to the mode in which it is carried on, is one of the pleasantest or most irksome things in the world.
21. His garments were *dirty and ragged*.
22. He cannot *digest* his food.
23. That poor man was put into the *mad-house*.
24. This fellow must be *put into the poor-house*.

25. Enthusiasm is apt to betray us into error.
26. His actions were highly unbecoming. The air is elastic.
27. Astronomy is a delightful study.
28. God is eternal, omniscient, and omnipresent.
29. Candidates for office are frequently disappointed.
30. Mr. T. *has no money.* She is a *servant* in my family.
31. John bought a book, and *run in debt for it.*
32. She *works very hard for her living.*
33. He eats very *greedily*, and *turns up his nose at everything.*
34. He was *put into jail.* Charles is a *coward.*
35. Henry was a *great rascal.* John is a *spendthrift.*
36. That man is a *very stingy fellow.*

LESSON VII.

UNION OF SENTENCES.

A COMPOUND sentence is composed of several simple sentences, joined together by conjunctions, pronouns, or other connecting words.

To analyze a compound sentence (or, the analysis of a compound sentence) means to separate the simple sentences and phrases of which it is composed; and it is performed by omitting the connecting words, and supplying the words which were omitted in the connection.

Example.

Compound Sentence.

Modesty, a polite accomplishment, generally attendant on merit, is in the highest degree engaging, and wins the heart of all with whom we are acquainted.

Simple Sentences of which the above is composed.

1. Modesty is a polite accomplishment.
2. Modesty is generally attendant on merit.
3. Modesty is in the highest degree engaging.
4. Modesty wins the heart of all with whom we are acquainted.

... ..

... .. and is here used to
... .. to form a com-

... .. there must be an
... .. more than
... .. composed, and
... .. words substituted

... .. words, etc.,
... .. more necessary,
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... ..
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... ..
... ..
... .. of desire

... .. Some com-
... .. is to ana-
... .. they are com-
... .. have been united.
... .. to be combined
... .. will show how
... .. simple ones. It has
... .. exercises in one
... .. the other.
... .. here given,
... ..

Exercise.

1. The Lady Arabella Johnson, a daughter of the Earl of Lincoln, accompanied her husband in the embarkation; and, in honor of her, the ship was called by her name. She died in a short time after her arrival, and lies buried near the neighboring shore. No stone, or other memorial, indicates the exact place; but tradition has preserved it with a careful and holy reverence.

2. Some animals are cloven-footed.

Cloven-footed is a term applied to those whose feet are split or divided.

Cloven-footed animals are enabled to walk more easily on uneven ground.

3. Fire was one of the four elements of the philosophers.

Air was one of the four elements of the philosophers.

Earth was one of the four elements of the philosophers.

Water was one of the four elements of the philosophers.

4. The smooth stream, the serene atmosphere, the mild zephyr, are the proper elements of a gentle temper and peaceful life.

5. Death is the liberator of him whom freedom cannot release.

Death is the physician of him whom medicine cannot cure.

Death is the comforter of him whom time cannot console.

6. If one hour were like another, if the passage of the sun did not show that the day is wasting, and if the change of seasons did not impress upon us the flight of the year, quantities of duration, equal to days and years, would glide away unobserved.

7. The statue of Washington is of marble.

The statue stands in the State House. The State House is in Boston.

This marble came from Italy.

Italy is a country which affords the most beautiful specimens of marble.

The statue was executed by Chantrey.

Chantrey is one of the most celebrated sculptors of the age.
Chantrey resides in London.

8. She perished in this noble undertaking, of which she seemed the ministering angel, and her death spread universal gloom and sorrow through the colony.

9. Pause for a while, ye travelers of earth, to contemplate the universe in which you dwell, and the glory of Him who created it.

10. The art of writing contributes much to the convenience of mankind.

The art of writing contributes much to the necessity of mankind.

The art of writing was not invented all at once.

Mankind proceeded by degrees in the discovery of the art of writing.

Pictures were the first step towards the art of writing.

Hieroglyphics were the second step towards the art of writing.

An alphabet of syllables followed the use of hieroglyphics.

At last, Cadmus brought the alphabet from Phœnicia into Greece.

The alphabet had been used in Phœnicia some time.

A number of new letters were added to the alphabet during the Trojan war.

At length the alphabet became sufficiently comprehensive to embrace all the sounds of the language.

11. The forests, the hills, the mounds, lift their heads in unalterable repose, and furnish the same sources of contemplation to us that they did to those generations that have passed away.

12. The tailor lives on the other side of the street.

The tailor made the garments.

I wore the garments at the meeting.

The meeting was held on Thursday.

This tailor is a very skilful workman.

13. Timid though she be, and so delicate that the winds of heaven may not too roughly visit her, yet the chamber of the

sick, the pillow of the dying, the vigils of the dead, the altars of religion, never missed the presence of woman.

14. On his way he is met by a seer.

The seer, according to the popular belief, had the gift of prophecy.

The seer forewarns him of the disastrous event of his enterprise.

The seer exhorts him to return home.

The seer exhorts him not to be involved in certain destruction.

Certain destruction awaited the cause.

Certain destruction afterwards fell upon it in the battle of Culloden.

15. Of all vices, none is more criminal than lying.

Of all vices, none is more mean than lying.

Of all vices, none is more ridiculous than lying.

16. Nothing can atone for the want of modesty ; without which beauty is ungraceful, and wit detestable.

17. The air, the earth, and the water, teem with delighted existence.

18. Lochiel was the chieftain of the warlike clan of the Camerons.

Lochiel was one of the most prominent, in respect to power, among the Highland chieftains.

Lochiel was one of the most prominent, in respect to influence, among the Highland chieftains.

19. I have seen, in different parts of the Atlantic country, the breastworks and other defences of earth that were thrown up by our people during the war of the Revolution.

20. Among the sons of strife all is loud and tempestuous, and consequently there is little happiness to be found in their society.

21. Self-conceit blasts the prospects of many a youth.

Presumption blasts the prospects of many a youth.

Obstinacy blasts the prospects of many a youth.

22. This uneasiness of his mind inclined him to lay hold on every new object, and give way to every sensation that might soothe or divert him.

LESSON VIII.

POETRY, TO BE TURNED INTO PROSE.

THE ideas contained in the following poetical extracts may be written in the pupil's own language in prose.

Example.

What is the blooming tincture of the skin,
To peace of mind and harmony within?

Same in prose.

Of what value is beauty, in comparison with a tranquil mind, and a quiet conscience?

Another Example.

Reason's whole pleasure, all the joys of sense,
Lie in three words, — health, peace, and competence.

Same in prose.

Health, peace, and competence comprise all the pleasures which this world can afford.

Exercise.

1. Honor and shame from no condition rise;
Act well your part; there all the honor lies.
2. Like birds whose beauties languish half concealed,
Till, mounted on the wing, their glossy plumes,
Expanded, shine with azure, green, and gold,
How blessings brighten as they take their flight.
3. I am monarch of all I survey,
My right there is none to dispute;
From the centre all round to the sea,
I am lord of the fowl and the brute.
4. O Solitude! where are the charms
That sages have seen in thy face?
Better dwell in the midst of alarms
Than reign in this horrible place.
5. Sweet was the sound, when oft at evening's close,
Up yonder hill the village murmur rose.

6. Here rests his head upon the lap of earth,
A youth to fortune and to fame unknown;
Fair science frown'd not on his humble birth,
And melancholy marked him for her own.
7. Live while you live, the epicure would say,
And seize the pleasures of the present day.
Live while you live, the sacred preacher cries,
And give to God each moment as it flies.
Lord! in my view let both united be:
I live in pleasure when I live to thee.
8. Oh for a lodge in some vast wilderness,
Some boundless contiguity of shade,
Where rumor of oppression or deceit,
Of unsuccessful or successful war,
Might never reach me more.
9. The evening was glorious, and light through the trees
Played the sunshine and raindrops, the birds and the breeze;
The landscape, outstretching in loveliness, lay
On the lap of the year, in the beauty of May.
10. In yonder cot, along whose mouldering walls,
In many a fold the mantling woodbine falls,
The village matron kept her little school,
Gentle of heart, yet knowing well to rule.
Staid was the dame, and modest was her mien,
Her garb was coarse, yet whole and nicely clean;
Her neatly bordered cap, as lily, fair,
Beneath her chin was pinned with decent care;
And pendent ruffles, of the whitest lawn,
Of ancient make, her elbows did adorn.
Faint with old age, and dim were grown her eyes;
A pair of spectacles their want supplies;
These does she guard, secure in leathern case,
From thoughtless wights, in some unweeded place.
11. The melancholy days have come,
The saddest of the year,
Of wailing winds, and naked woods,
And meadows brown and sere.

LESSON IX.

CLASSIFICATION.

THE pupil is to be required, in this lesson, to *classify* a subject assigned. Thus, if a chapter of Proverbs, for instance, be assigned him to classify, he will put all the verses together which belong to the same subject; such as similar characters, similar virtues, conditions of life, etc. The following model exhibits a classification of some of the verses of the eleventh chapter of Proverbs.*

MODEL.

Verses relating to the righteous man.

The integrity of the upright shall guide them.

The righteousness of the perfect shall direct his way.

The righteousness of the upright shall deliver them.

The righteous is delivered out of trouble.

When it goeth well with the righteous the city rejoiceth.

By the blessing of the upright the city is exalted.

To him that soweth righteousness, shall be a sure reward.

Righteousness tendeth to life; such as are upright in their way are the Lord's delight.

The seed of the righteous shall be delivered. The desire of the righteous is only good.

The righteous shall flourish as a branch.

The fruit of the righteous is a tree of life. Behold the righteous shall be recompensed in the earth.

Righteousness delivereth from death. Through knowledge shall the just be delivered.

EXAMPLES FOR PRACTICE.

1. The pupil may now classify the remaining verses of the same chapter, by selecting those which relate to *The wicked or unjust, The wise, The liberal, The illiberal, etc.*, etc.

2. He may then take a sentence assigned by the teacher, and classify the words in it, by arranging them under the following heads: namely, 1st, Such as signify things; 2d, Such

*In estimating the merit of an exercise of this kind, that one should be preferred which leaves the smallest number of verses unclassified.

as signify qualities ; 3d, Such as signify circumstances ; 4th, Such as signify relations ; 5th, Such as signify connection ; 6th, Such as signify actions, together with such other classes as he can discover.

3. Another exercise of the same kind will be furnished by classifying the different animals, beasts, birds, fishes, insects, etc., which he has seen, or about which he has read. For instance, he may write a list of those animals with which he is acquainted, that have *four* feet, called quadrupeds ; then of those that have but *two* ; then of those which have *none*. 2dly, Those which have horns, that chew the cud, etc.

4. He may then classify the books of a library, according to their subjects.

5. The words of a language.

6. The articles of furniture in a house, designating those which are designed for ornament, as well as for the various uses of cooking, comfort, convenience, etc.

7. Tools used for cutting.

8. Tools used for cultivating the earth, mentioning for what each is intended.

9. The different sorts of vegetables.

NOTE TO TEACHERS. — The utility of this lesson may be questioned by some, on account of its apparent difficulty. As it is designed to lead the pupil *to think*, and on that account is not alien to the subject of composition, it is inserted, in the hope that a fair *trial* will be made, before it is wholly neglected. No pupil can be taught to *parse*, without learning to *classify*.



LESSON X.

TAUTOLOGY.

WHEN the same word is used very often in a sentence, especially if the sentence is short, the repetition becomes disagreeable. The same effect is produced when the leading idea in any sentence is constantly repeated. Such repetition is called *Tautology*, and it should be carefully avoided.

When the tautology is in a word, it may be corrected by substituting a word of similar meaning; but when it consists in the idea, it should be wholly omitted.

Examples.

He *went* to Liverpool in the packet, and then *went* to London in his carriage.

Same Sentence, with the tautology corrected.

He went to Liverpool in the packet, and then proceeded to London in his carriage.

The nefarious wickedness of his conduct was reprobated and condemned by all.

Tautology corrected.

The wickedness of his conduct was condemned by all.

The brilliant brightness of the sun dazzles our eyes, and overpowers them with light.

Tautology corrected.

The brightness of the sun dazzles our eyes.

He led a blameless and irreproachable life, and no one could censure his conduct.

Tautology corrected.

He led an irreproachable life.

He *magnified* and *enlarged* the work.

Tautology corrected.

He enlarged the work.

Exercise.

The pupil may now correct the tautology in the following sentences.

1. The sun *shines* by day, and the moon and stars *shine* by night.

2. The circumstances which I *told* to John, he *told* to his brother, who *told* them to the General.

3. The Colonel *ordered* the subordinate officers to *order* their troops to come to *order*.

4. The first *day was spent* in forming rules of order, and the second *day was spent* in presenting resolutions.

5. The birds *were clad* in their brightest plumage, and the trees *were clad* in their richest verdure.

6. Grammar *teaches us* to speak properly and write correctly, and Geography *teaches us* the various *divisions* of the earth. Grammar is *divided* into four parts, and Geography *divides* the earth into a number of grand *divisions*.

7. Notwithstanding the rapidity with which time *passes* away, men *pass* their lives in trifles and follies, although reason and religion declare that not a moment should *pass* without bringing something to *pass*.

8. It is folly to endeavor *to arm* ourselves against those trials and difficulties which *no arms* can overcome.

9. The *brightness* of the sun *brightens* every object on which it *shines*. The *brightness* of prosperity, *shining* on the anticipations of futurity, casts the *shadows* of adversity into the *shade*, and causes the prospects of the future to look *bright*.

10. No *learning* that we have *learned* is generally so dearly *bought*, nor so valuable when it is *bought*, as that which we have *learned* in the school of experience.

11. *Utility* should *usually* be the recommendation of every *utensil* which we *use*.

12. Our *expectations* are frequently disappointed, because we *expect* greater happiness from the future than experience authorizes us to *expect*.

13. He *used to use* many expressions not *usually used*, and which are not generally in *use*.



LESSON XI.

PERSONIFICATION.

To *personify* an object is to attribute to it life and action. For instance, when we say, "The earth thirsts for rain," we represent the earth as a living being, able to feel thirst; or, if we say, "The earth smiles with plenty," we, also, suppose the earth to act like a creature endowed with life. There are three degrees of personification:—

1. When some of the properties or qualities of living creatures are attributed to inanimate objects. As,

A furious dart; thirsty ground; deceitful disease; the angry ocean.

Here the personification consists in ascribing *fury, thirst, deceit, and anger*, which in reality are felt by living creatures only, to the inanimate objects, *a dart, a disease, and the ocean*.

2. When inanimate objects are represented as acting like those which have life. Thus,

Lands intersected by a narrow frith *abhor* each other.

————— The calm shade
Shall bring a kindred calm; and the sweet breeze
 That makes the green leaves *dance*, shall *waft* a balm
 To thy sick heart.

————— The cool wind,
 That *stirs* the stream *in play*, shall *come* to thee
 Like one that loves thee, nor will let thee pass
 Ungreeted; and shall *give its light embrace*.

Here the words in italic show in what the personification consists; namely, in representing the lands *abhorring*, the shade *bringing*, the breeze *wafting*, the leaves *dancing*, the wind *stirring a stream*, and *playing, coming, and embracing*.

3. When they are represented as speaking to us, or listening to what we say. Thus,

————— Hand and voice,
 Awake, awake! and thou, my heart, awake!
 Green fields and icy cliffs, all join my hymn!
 And thou! O silent mountain! sole and bare.

 wake, oh! wake, and utter praise.
 Yet fair as thou art, thou shunnest to glide,
 Beautiful stream! by the village side;
 But windest away from haunts of men,
 To silent valley and shaded glen.

Here, the *hand, voice, heart, green fields, icy cliffs*, the *mountain* and the *stream*, are represented as if they were listening to the speaker.

Example of the First Degree.

The *hungry* waves. The *joyous* rain. The *surly* storm.

Exercise.

Personify the following objects in the first degree.

- | | | |
|-----------------|--------------------|----------------|
| 1. A brook. | 9. The ocean. | 17. The waves. |
| 2. A waterfall. | 10. The sun. | 18. Rain. |
| 3. The wind. | 11. Science | 19. Winter. |
| 4. A tempest. | 12. Industry. | 20. Summer. |
| 5. Time. | 13. Idleness. | 21. Mirth. |
| 6. Fortune. | 14. Intemperance. | 22. Folly. |
| 7. Adversity. | 15. Fire. | 23. Pleasure. |
| 8. The earth. | 16. An earthquake. | 24. Pain. |

Example of the Second Degree.

Plain Expression.

He drew his sword from his scabbard.

Personification.

At his command, his sword leapt from the scabbard.

Exercise.

Personify the following, in the second degree.

1. He is asleep. (Sits on his eyelids.)
2. He is in love. (Throw a chain around.)
3. The laws contain the declaration that the murderer must die. (To hand a sword.)
4. He who is pleased with natural scenery can find instruction and entertainment in every object which he sees. (Nature speaks a language.)
5. In a few days we shall depart from the light of the sun, and be buried in the earth. (Sun shall see, earth claim.)
6. The sun cannot be seen through the clouds. (Pierce through.)
7. The air is so soft, that we are induced to take a walk. (Invites.)

8. The moon shines on the brow of the mountain. (Gilds.)
9. The shadows caused by night pass away. (Nursed.)
10. The hands of the clock were at nine. (Points.)
11. The fire has been extinguished. (Die.)
12. The thunder among the crags appears first on one peak and then on another. (Leaps.)

NOTE. — The words or phrases in brackets are given as hints to the student.

Example of the Third Degree.

O Switzerland! my country! 'tis to thee
 I strike my harp in agony; —
 My country! nurse of liberty,
 Home of the gallant, great, and free,
 My sullen harp I strike to thee.
 O Grave! where is thy victory?
 O Death! where is thy sting?
 O Solitude! where are the charms
 That sages have seen in thy face?

Exercise.

Personify the following subjects.

- | | |
|------------------------------|---------------|
| 1. The scenes of early life. | 7. War. |
| 2. Intemperance. | 8. Peace. |
| 3. Religion. | 9. Indolence. |
| 4. Adversity. | 10. Poverty. |
| 5. Industry. | 11. The sun. |
| 6. Liberty. | 12. Night. |

RULE 25. — *Never personify in the third degree an object which has not dignity in itself.*

LESSON XII.

COMPARISON.

COMPARISON is pointing out the resemblance which exists between two things which are not actually alike in every particular.

For instance, if we say of a great man that "he upholds the State like a pillar," we mean that his support to the State is like that which a pillar affords to a building; that is, we compare him to a pillar in one respect, namely, the weight he bears up; but we do not say he is like a pillar in any other particular; in fact, we know, in many respects, he is totally unlike a pillar.

Comparisons are used for two principal purposes; namely, to *explain* a subject, or to render it pleasing.

It is necessary, in a comparison, that it serve to illustrate the object for the sake of which it is introduced, and give a stronger conception of it.

RULE 26. — *A comparison should not be drawn between two objects which are so much alike that it is difficult to discover their difference.*

REMARK 1. — As a general rule, any object from which a comparison is drawn should have some *one* feature in which it is like the thing compared to it, and *several* points in which it is entirely different from the object compared; and these points should be such that they can be easily perceived the instant the object is mentioned.

RULE 27. — *No comparison should be founded on a likeness which cannot be perceived without much thought and reason.*

REMARK 1. — Comparisons drawn in violation of this rule are usually called far-fetched.

REMARK 2. — An exception to the rule is occasionally admitted where a writer explains, at the time, the sense in which the comparison is to be taken; but even then the explanation must be given in a very few words, or the attention will be turned away from the main subject of discourse.

RULE 28. — *The object from which a comparison is drawn must be one which people generally understand.*

RULE 29. — *A comparison should never be drawn from a low object, unless we wish to degrade the object to be compared.*

Examples.

A troubled conscience is like the ocean when ruffled by a storm.

Though my perishing ranks should be strewed in their gore,
Like ocean weeds heaped on the surf-beaten shore.

An elevated genius, employed in little things, appears like the sun in his evening declination: he remits his splendor, but retains his magnitude; and pleases more, though he dazzles less.

Charity, like the sun, brightens every object on which it shines.

As from the wing no scar the sky retains,
The parted wave no furrow from the keel,
So dies in human hearts the thought of death.

Exercise.

A comparison may now be written from the following.

1. Virtue is like ———; the more it is rubbed, the more brightly it shines.

2. A man of honest intentions is like ——— where we can always see the bottom.

3. A man of virtuous principles is like ———; the winds blow, and the waves beat upon it, but it ———. So, amid the trials and troubles of life, though temptations assail, and misfortunes threaten to overwhelm him, he stands unmoved, and defies the impotence of their assaults.

4. Intemperance is like ——— which ———

5. Benevolence is like the — of heaven, which, falling silently and unobserved, seeks not to attract attention, but to do good. It therefore runs not off in noisy streams, or in a swollen current, but penetrating through the ——— of its object ———.

6. Religion, like ———, presents a bright side to every object, which is not wholly buried in earth.

7. He who has no opinion of his own is like ——— which ———. The man of decision is as the ——— which ———.

RULE 30. — No comparison should be drawn between objects when the idea to be conveyed is not made any the plainer thereby.

LESSON XIII.

CONTRAST.

CONTRAST, called also ANTITHESIS, is the reverse of comparison; for comparison is founded on resemblance, but contrast is founded on the difference between two objects.

Contrast is, therefore, an expression of the particular or particulars in which two things differ, while those objects possess, at the same time, some points of likeness.

Antithesis is frequently used, where we wish to give a clearer impression of our meaning; to show the truth or absurdity of an opinion, the excellence or the inferiority of a subject; or to exhibit, in a more lucid manner, the difference or distinction between two things.

Examples.

Antithesis of Geography and History.

Geography describes the countries situated on the earth, and the parts into which they are divided. History teaches us the manners and customs of the inhabitants of those countries. The former relates to the habitations of mankind; the latter, to the inhabitants themselves. The one embraces a view of the physical, the other describes the moral, condition of the world. Geography may be considered as the more useful, but history the more interesting study.

Pride and Humility.

No two feelings of the human mind are more opposite than pride and humility. Pride is founded on a high opinion of ourselves; humility, on the consciousness of the want of merit. Pride is the offspring of ignorance; humility is the child of wisdom. Pride hardens the heart; humility softens the temper and the disposition. Pride is deaf to the clamors of conscience; humility listens with reverence to the monitor within; and finally pride rejects the counsels of reason, the voice of experience, the dictates of religion; while humility, with a docile spirit, thankfully receives instruction from all who address her in the garb of truth.

Probability and Improbability of Milo's Guilt.

Milo was unwilling to cause the death of Clodius, at a time when all mankind would have approved the deed. Is it probable, then, he would embrace an occasion when he would be stigmatized as an assassin? He

dared not destroy his enemy, even with the consent of the law, in a convenient place, on a fit occasion, and without incurring danger. Would he attempt it, then, in defiance of the law, in an inconvenient place, at an unfavorable time, and at the risk of his life?

Exercise.

The following subjects may be presented in Antithesis.

1. Virtue and vice.
2. Friendship and selfishness.
3. Summer and winter.
4. Industry and indolence.
5. Religion and infidelity.
6. A country with a good government, and one in a state of anarchy or revolution.
7. Peace and war.
8. A contented and a restless disposition.
9. Knowledge and ignorance.
10. A temperate and an intemperate man.
11. Gratitude and ingratitude.
12. The contented and the ambitious.



LESSON XIV.

CLIMAX.

CLIMAX is such an arrangement of a subject that the most important thought is the last of a series of expressions.

The object of this arrangement is to produce a greater effect, by gradually leading the mind from the least important expression to that which will give the highest impression.

Sometimes the word or expression which ends the former member of the period begins the next, and so on through the sentence.

Climax generally forms an artful exaggeration of the circumstances of some object or action which we wish to place in a strong light.

Examples.

1. There is no enjoyment of property without government; no government without a magistrate; no magistrate without obedience; and no obedience where every one does as he pleases.

2. What hope of liberty is there remaining, if what it is their pleasure, it is lawful for them to do; if what is lawful, they are able to do; if what they are able to do, they dare do; if what they dare do, they really execute; and if what they really execute, is no way offensive to you?

3. What a piece of work is man! How noble in reason! How infinite in faculties! In form and motion, how expressive and admirable! In action, how like an angel! In apprehension, how like a God!

4. After we have practiced good actions a while, they become easy; and when they are easy, we begin to take pleasure in them; and when they please us, we do them frequently; and by frequency of acts, a thing grows into a habit; and confirmed habit is a kind of second nature; and so far as anything is natural, so far it is necessary, and we can hardly do otherwise; nay, we do it many times when we do not think of it.

5. The state of society in large cities necessarily produces luxury; and luxury gives birth to avarice; while avarice begets boldness, and boldness is the parent of depravity and crime.

Many beautiful instances of climax may be found in the Sacred Scriptures. See the following:—

| | | | | |
|----------------|---------|-------|-------|-------|
| Matthew, | chapter | 10th, | verse | 40th. |
| Romans, | " | 5th, | " | 3d. |
| " | " | 10th, | " | 14th. |
| 1 Corinthians, | " | 11th, | " | 8d. |
| " | " | 3d, | " | 21st. |

Notice should be taken of the number of steps, or particulars, in each climax.

NOTE.—The word *climax* is derived from the Greek language, and properly means a ladder. It will readily be seen that its application as a term in composition is very appropriate.

Exercise.

The pupil is required to fill up or supply the vacant places in the subjoined. The figures within the brackets denote the number of steps or particulars requisite to complete the figure, as it is proposed; but if he can finish it with a less number, he should be allowed to do so.

1. Children owe regard to their equals ; ——— to their fellow-pupils ; ——— to their superiors in age ; ——— to their parents ; and fear, love, and reverence to their God.

[5.]

2. Teachers expect obedience from their youngest pupils ; ——— from the middle classes ——— from the highest ; and ——— from all. [4.]

3. Such conduct would have been wrong in a child ; ——— in a youth ; ——— to a man ; but in a person of his knowledge, sense of propriety, duty, honor, principle, it is in the highest degree reprehensible, disgraceful, nay, even wicked. [4.]

4. Ignorance is to be regretted, even in a child ; deplorable in ——— ; shameful to ——— ; disgraceful to ——— ; and despicable in ———. [5.]

5. Time is valuable, even in the dawn of life ; ——— in the morning ; ——— at noon ; ——— when the sun is declining. How inestimable, then, its value to one whose sun is about to set ! What countless worlds would the sinner give for but a moment, to lengthen out the dim twilight that precedes the night of death ! [5.]

6. The conduct of children should be peaceful and contented at home ; ——— when abroad ; ——— in school ; and ——— at church. [4.]

7. It is not commendable to wish for the property of others ; it is improper to ——— ; it is unjust to ——— ; it is an offence to ——— ; it is a crime to ——— ; it is punished with death to ———. What shall we say, then, of him who, in the darkness of the night, when mankind, in the confidence of security, have permitted their watchful senses to sleep, defies the obstacles of bars and bolts, breaks into a dwelling, plunders the property, murders the inhabitants, and sets fire to their habitation ?

8. He who wantonly takes the life of a fly ——— ; ——— ; ——— ; ——— ; ———. How, then, shall we describe the wickedness of a parent who ———, and ——— wantonly exposes her child to a lingering, cruel death ? [6.]

In filling up the preceding skeletons, the pupils will recollect that each successive member must *rise* in meaning, so as to express something of a higher and more important kind than that which precedes it. There is another form of this figure, in which the terms *descend*, as in the following:—

His offence deserved not the punishment of crucifixion; nay, not of death; nay, not of stripes; nay, not of imprisonment; nay, not even of censure; nor yet even of disapprobation.

RULE 31.— *A climax which is formed of expressions, each one containing a different idea, should have the weakest expression placed first, and each succeeding idea should be stronger than the one before it.*

RULE 32.— *When several expressions are used, each one of which is not more forcible than the others, the shortest should be placed first, and each succeeding one should be longer than the one which precedes it.*

NOTE.— This rule has reference to the case where the expressions are of different lengths. When they are all of equal, or nearly equal length, and one not more important than another, there is no climax, and the expressions may be arranged according to the taste of the writer.



LESSON XV.

PARAPHRASE.

PARAPHRASE means an explanation, or interpretation.

Maxims and proverbs frequently occur, which have something of the nature of figurative language. Many of them are included in a figure which, by some writers, is called *Allusion*. The object of this lesson is, to accustom the pupil to the use of such expressions, and enable him to explain them.

Example.

Maxim.

Look before you leap.

Paraphrase, or Explanation.

This maxim implies that we should not engage in any undertaking before we have seriously considered the consequences, together with the probability of obtaining the object of our desire. We should also consider whether the pleasures or the benefits which we promise ourselves are worth the trouble they will occasion; and whether we should not have reason to lament our participation in the affair.

Exercise.

The pupil may now paraphrase the following.

1. Frequent droppings wear even stones.
2. Make haste slowly.
3. Haste is slow.
4. Truth lies in a well.
5. Let justice be done, though the heavens fall.
6. Happiness has many friends.
7. Walls have ears.
8. Hunger breaks through stone walls.
9. He gives twice who gives soon.
10. Whilst we live, let us live.
11. Cast thy bread upon the waters, for thou shalt find it after many days.



LESSON XVI.

PUNCTUATION.

PUNCTUATION is a very important part of Composition.

No matter how correct any piece of writing may be, in other particulars, unless it is properly punctuated, the meaning cannot be altogether clear. Often the misplacing of only one comma alters the whole sense of a passage. For instance: "*He was passing by, in a carriage which followed*

after we perceived the mayor;" with the comma after the word *by*, means one thing, but with the comma after the word *followed*, the meaning is quite different; thus: "*He was passing by in a carriage which followed, after we perceived the mayor.*"


Frequently sentences are so changed, by misplaced points, that they make nonsense. For example: "*John kept walking on, his head bent down towards the earth;*" will become, by a change in the position of the comma: "*John kept walking on his head, bent down towards the earth,*" — an entirely different meaning.

Good writers are not all uniform in their use of the marks of punctuation, but it is only in some unimportant particulars that they disagree; in all the leading principles of the art they perfectly agree. The rules given in the following lessons are founded upon a very careful study of the best writers in English literature. Every case which can possibly occur is, it is believed, provided for by some principle contained in the rules.

The tendency among authors, at the present day, is to use fewer marks of punctuation than were employed formerly by writers, which is a decided improvement.

The following are the different marks of punctuation, with their names: —

| | |
|-----|----------------------|
| . | Period. |
| ; | Semicolon. |
| : | Colon. |
| , | Comma. |
| ? | Interrogation-point. |
| ! | Exclamation-point. |
| — | Dash. |
| () | Parenthesis-marks. |
| " " | Quotation-marks. |
| - | Hyphen. |
| [] | Brackets. |
| ' | Apostrophe. |
| ^ | Caret. |


| | |
|---|-----------------|
| * | Asterisk. |
| † | Dagger. |
| ‡ | Double Dagger. |
| | Parallels. |
| § | Section. |
| ¶ | Paragraph. |
| { | Brace. |
|  | Hand, or Index. |
| *** | Asterism. |

REMARK 1. — Several of the above marks have names besides those here given; for instance, Interrogation-point is sometimes called Interrogation-mark, Interrogation-note, or Note of Interrogation. The Asterisk is also called simply Star.

REMARK 2. — In manuscript we do not generally make these marks with as much care as types form them. Thus: the comma is usually made in this shape; the lower half of the semicolon, in the same manner; and no difference is made between that part of the quotation-marks which precedes the quoted language and that part which follows it.

Exercise.

Name the marks of punctuation in this exercise.

1. Sands on the sea-shore: trees on the mountains.
2.  Auction!
3. Let us always (at all times) read good books.
4. William said, "I will not do it."
5. Wherever you see these marks †, ‡, *, ||, look at the foot of the page.
6. Two books influence many persons: Shakespeare's Plays, and Byron's Poems.
7. When will men learn wisdom?
8. Committee, { W. FIRY,
T. GOOLD.
9. Oh! how the rain falls!
10. Book-keeper is a compound word.
11. Was [were] you present?
12. Recommendation should have two m's.
13. The time was — never mind when it was.
14. *** Please send stamp to pay return postage.
15. ¶. §.
16. Wm. replied: "No!"

LESSON XVII.

PERIOD.

RULE 33. — *A period is placed after every declarative and imperative sentence.*

Examples.

"The disposition to defer every important design to a time of leisure, and a state of settled uniformity, proceeds generally from a false estimate of the human power." "Live while you live."

NOTE. — The pages of any common book will furnish numerous examples of this rule.

OBSERVATION. — All sentences, although declarative or imperative in form, which are actually interrogative or exclamatory in sense, are to be punctuated according to the principles laid down under the lesson on Interrogation.

RULE 34. — *All abbreviations are followed by a period.*

Examples.

Gen. Wm. R. Torrey; Nov.; A. M.; Dr. John Wilkins; Messrs. R. S. Davis & Co.; H. P. Smith; P. O.; Adj.; Obt.; Prof. Tyndall; Yrs.; Ga.; M. D.; Pa.; Mrs.; O. T.; Scil.; Sing.; Si.; ft.; Jr.

REMARK. — Some writers do not employ a period after the abbreviations Dr., Mr., and Mrs.; thus, Dr Smith, Mr Wood, Mrs Atkinson.

RULE 35. — *A period is placed after numbers in the Roman notation.*

Examples.

Henry VIII.; Chapter XII.; Section XVII.; Charles V.; MCCLVII.

REMARK. — This rule might be explained on the principle of abbreviation. The letters used are really abbreviated forms of saying what might be expressed in words.

Exercise.

Correct the errors in punctuation, in the following.

1. Sentences are divided into various classes
2. Charles V was a very remarkable man Jan
3. Study the best books
4. A M He knows nothing about his lesson
5. P M Section X
6. Learn useful things
7. Adv D V The leaves are beginning to fall
8. Chapter XVIII i e Ex
9. Time and tide wait for no man
10. blk Sov Aug
11. Mr Geo R Williamson P M G Reed Payt
12. I had occasion, a few weeks since, to take the early train from Providence to Boston
13. Henry VIII had six wives
14. This book was published about three months ago
15. The author's name is John R. P Jones, A M
16. The date given at the foot of the title page is MDCCCLXX.
17. Mr Smith called yesterday, and inquired for you
18. The farmer told me the crop was likely to be a failure this season
19. Get all the useful knowledge you can
20. William the IV possessed many excellent qualities
21. Pope Pius IX is now busy with church affairs.
22. This accomplished scholar and poet was born in Dublin, Ireland, on the 6th of October, MDCXIV.
23. Thos. L Walker, LL D was elected to fill the vacant office.
24. Section IX ; Chapter XXV
25. I shall call again in the course of a few days.
26. Tell me what you did, then
27. Rome was founded 753 B C
28. Go home, and tell your parents what has happened

29. Chas Wm Knowles bought the farm for his brother, in the year 1847
30. Chap XVIII; Book XXI
31. Learn all on page 16
32. P. P Norton, M D LL D
33. Now the shades of evening fall
34. Geo IV did not manage as well as he ought, under the circumstances, to have managed
35. T R S Strike for your rights
36. K C B Sir Francis Drake Theophilus Thankless
i e stand for the Latin, *id est*
37. Write each sentence carefully
38. M L G R D Hopeless, A M

LESSON XVIII.

COLON.

RULE 36. — *A colon is placed between the chief divisions of a sentence, when these are but slightly connected, and they are themselves divided by some other mark.*

Examples.

Our people are not scattered over an immense surface, at a solemn distance from each other, in lordly retirement, in the midst of extended plantations and intervening wastes: they are collected on the margin of the ocean, by the sides of rivers, at the heads of bays, looking into the water, or on the surface of it, for the incitement and the reward of their industry.

To each his sufferings; all are men
Condemned alike to groan:
The tender for another's pain,
Th' unfeeling for his own.

REMARK 1. — The rule, of course, applies when only *one* of the chief divisions is divided into smaller portions.

REMARK 2. — Sometimes the leading divisions of a sentence are subdivided by a comma, and sometimes it is a semicolon which is used, but in either case the rule is equally applicable.

RULE 37. — *A colon is used after a sentence which announces a quotation not closely connected with it.*

Examples.

John Howard Payne wrote these words: "There's no place like home."

How much there is contained in the following quotation: "Virtue renders its possessor useful, by securing to his faculties their right direction and their legitimate exercise."

The following paragraph is taken from the writings of Oliver Wendell Holmes: —

"Every person's feelings have a front-door and a side-door by which they may be entered. The front-door is on the street. Some keep it always open; some keep it latched; some, locked; some, bolted, — with a chain that will let you peep in, but not get in; and some nail it up, so that nothing can pass its threshold. This front-door leads to a passage which opens into an ante-room, and this into the interior apartments. The side-door opens at once into the sacred chambers."

REMARK 3. — The degree of connection between a quotation and the words which precede it determines the kind of point to be used; if the connection is close, no point should be used; if but slight, the comma must be employed; if tolerably remote, a semicolon may be employed; when preceded by some sentence, or sentences, which are used especially for that purpose, the colon is used. In some few cases, even the period may be employed very properly. The length of the quotation has no effect on the kind of point to be placed before it.

RULE 38. — *A colon is placed between clauses when the connection is so slight that any one of them might be made a distinct sentence.*

Examples.

Time changes all things: it changes the condition of nations: it alters the outward appearance of nature: it makes friends of former enemies: and it changes our personal appearance.

Be thou like the first apostles, —

Be thou like heroic Paul:

If a few thoughts seek expression,

Speak it boldly, — speak it all!

REMARK 4. — Some writers would prefer to make sentences like the above into several shorter ones, and where each clause is of itself pretty long, this would, doubtless, be the better way. In most cases, however, as there is a certain connection in thought between the several clauses, this connection should be indicated by the use of the colon.

Writers of the past century were in the habit of employing the colon to separate sentences entirely independent of each other; but this practice is now given up, and a period is very properly used for this purpose.

Exercise.

Insert the omitted marks of punctuation in the following sentences.

1. Avoid bad habits they will ruin you
2. Apples grow on trees berries grow on bushes, or vines.
3. Jared Sparks says "The acts of the Revolution derive dignity and interest from the character of the actors, and the nature and magnitude of the events."

4. Days of my youth, ye have glided away
Hairs of my youth, ye are frosted and gray
Eyes of my youth, your keen sight is no more
Cheeks of my youth, ye are furrow'd all o'er
Strength of my youth, all your vigor is gone
Thoughts of my youth, your gay visions are flown.

5. His opinions have been a thousand times exposed his arguments have been a thousand times refuted

6. Sumner says "Cultivate a just moderation" This is the reward he receives this, the gratitude shown the most grateful of men this, the treatment for so much kindness!

7. Go to the East, and behold the splendor of oriental life go to the North, see how the people of those regions are compelled to struggle against the severe cold go to the West, and there behold the fertile fields go to the South, and feel the intense heat of the sun.

8. The character given to Zephuros, the North-west wind, varies according as it is a sea-wind, which it is in the description of the Elysian Fields; or a mountain-wind, when it is described as charged with snow and no inference can be drawn from it to show that Homer lived on any particular coast.

9. Swear not at all neither by heaven; for it is God's throne nor by the earth; for it is his footstool neither by Jerusalem; for it is the city of the great King.

10. To compare their worth with that of the results derivable from other sciences were to no good purpose all truth is valuable, and that which pertains to the nature and history of man himself is, to say the least, not inferior in interest to that which concerns his surroundings.



LESSON XIX.

SEMICOLON.

RULE 39. — *A succession of clauses depending upon one principal expression should be separated by a semicolon.*

Examples.

It is your duty to give him all the aid in your power; it is but acting the part of a Christian man; in no way can you so well accomplish the object you have in view, when you behold your enemy in circumstances of need, and you desire to become reconciled to him.

When or where the other died
Only Heaven can tell;
Treading manhood's path of pride
Was he when he fell;
Haply, thistles, blue and red,
Bloom about his lonely bed.

RULE 40. — *A semicolon is placed after an expression which introduces particulars.*

Examples.

History records the names of two eminent blind poets; Homer and Milton.

Learn these sections; namely, the tenth, the sixteenth, and the twenty-fifth.

The sign *plus* denotes addition; as $5 + 4 = 9$.

RULE 41. — *When a clause especially explains the meaning of some other expression, it is separated from that expression by a semicolon.*

Examples.

The word *analogy* means resemblance ; at least, this is its general meaning.

You should read every valuable book carefully ; because the object of such reading is to gain useful information.

Enter upon the task at once ; the only time you can succeed is now.

RULE 42. — *A semicolon is used to divide a sentence into sections, when the various parts are not sufficiently independent to require a colon.*

Examples.

The study of Mathematics teaches us to reason ; the reading of poetry generally refines the feelings.

Love your neighbors ; be kind to those around you ; assist those in need ; and help to support the Gospel.

Exercise.

Insert the omitted marks in these sentences.

1. Cyrus was taught to revere the gods by his mother, Mandane Samuel was devoted to his prophetic office, before he was born, by his mother, Hannah Constantine was rescued from paganism by his mother, Constantia and Edward the Sixth inherited those great and excellent qualities which made him the delight of the age in which he lived from his mother, Lady Jane Seymour.

2. Were it possible for a being who had resided upon our globe to visit the inhabitants of a planet where reason governed, and to tell them a vile weed was in general use among the inhabitants of the globe it had left, which afforded no nourishment that this weed was cultivated with immense care that it was an important article of commerce that the want of it produced real misery that its taste was extremely nauseous that it was unfriendly to health and morals and that its use was attended with considerable loss of time and property the account would be thought incredible, and the author of it

would probably be excluded from society for relating a story of so improbable a nature.

3. Hearken not to the voice which petulantly tells you that the form of government recommended for your adoption is a novelty in the political world that it has never yet had a place in the theories of the wildest projectors that it rashly attempts what it is impossible to accomplish

4. The horse is one of the most useful animals that is, it does a vast amount of useful work.

5. There are four points of the compass north, south, east, and west

6. Read the Bible because it is the best of books.

7. Walking is exercise proper walking we mean.

8. Go home then learn your lesson carefully.



LESSON XX.

COMMA.

RULE 43. — *A comma is placed between the particulars mentioned in a succession of words all in the same construction.*

Examples.

1. Time, money, youth, and beauty are all valuable.

2. He ought to love his country, to value his opportunities, and to assist those dependent upon him.

3. One may live as a conqueror, a king, or a magistrate, but he must die as a man.

REMARK 1. — The comma before the particular mentioned last is omitted by some writers, when and, or a similar connective, is used.

RULE 44. — *A comma is placed between each pair of words when each pair is in the same construction.*

Examples.

Plain and simple, generous and honest, obliging and faithful, he was loved by everybody.

Young or old, rich or poor, ignorant or educated, high or low, all must come to one common end !

RULE 45. — *A comma is placed before and one after every parenthetical expression.*

Examples.

To a young man away from home, friendless and forlorn in a great city, the hours of peril are those between sunset and bedtime.

He who desires to become learned, a noble desire, surely, must be content to labor hard.

RULE 46. — *A comma is used before a quotation closely connected with the preceding words.*

Examples.

1. Remember, "Time and tide wait for no man."

2. The old man used to say, "All work and no play makes Jack a dull boy."

RULE 47. — *Expressions repeated must be separated by a comma.*

Examples.

1. Intemperance has ruined thousands, thousands of young and unsuspecting youth.

2. They have defrauded, yes, basely defrauded the honest proprietors.

3. No amount of money, no amount of time, no amount of pains, no amount of care was spared in his education.

RULE 48. — *A phrase or clause which explains, in any degree, the meaning of any other phrase or clause, is separated from it by a comma.*

Examples.

The undersigned, members of the first class, have resolved, etc.

Behold yon cloud, which is constantly growing larger and blacker !

I address you, sir, now standing before me.

Here, John, is the book for which you were looking.

REMARK 2. — The above rule includes several cases, such as relative clauses, when they explain the meaning of the antecedent, as they often do; clauses or phrases which are used especially for explanation; and even single words, as in the last example given under the rule.

RULE 49. — *All modifying expressions, unless very closely connected with the rest of the sentence, are separated by a comma.*

Examples.

1. Leaving the work in which he was engaged, he went immediately to the scene of bloodshed.

2. What, should I allow him to thus abuse me?

3. Like many other virtues, hospitality is practiced in its perfection by the poor.

4. George came forward, presenting the watch to his father.

REMARK 3. — The expressions which are closely connected with the rest of the sentence, as mentioned in the rule, are commonly adjectives and adverbs, or phrases used as such. As these, of course, modify the words with which they are used, they ought not to be separated from those words by any point.

RULE 50. — *A comma must be used in sentences which would be misunderstood without it.*

Example.

Passing away your time in seeking nothing but pleasure, is very unprofitable employment.

RULE 51. — *A comma is placed where a word is understood, unless the connection is very close.*

Examples.

The philosopher seeks to instruct; the poet, to please. In the last part of this sentence, the word "seeks" is understood.

He came the same day you did, yesterday. In this sentence, "namely," or some similar expression, is understood before the word yesterday.

Exercise.

Insert the commas which are omitted in the following sentences.

1. Man the molecule of society is the subject of social science.

2. The balmy breeze the budding trees the singing birds are all agreeable to the invalid.

3. Among the legislators of that day but not of them in the fearful and solitary sublimity of genius stood a gentleman from Virginia whom it was superfluous to designate.

4. From an accurate account of the condition of women in any country it would not be difficult to infer the whole state of society.

5. Let no coward fear, no foolish notion no false principle prevent you from doing your whole duty to those about you.

6. I have come from the deeps where the sea-maiden twines
In her bowers of amber her garlands of shells.

7. But go back a few years and what was that family? Her person was of the middle height and well proportioned.

8. From nothing nothing comes.

9. To procure a book his father was compelled to walk a long distance to a small town where a bookstore was kept.

10. They continued their course until two in the morning when a gun from the Pinta gave the joyful signal of land.

11. Who has ever told the evils and the curses and the crimes of war?

12. I have seen the value of industry; and as I owe to this under God whatever success I have obtained it seems to me not improper to speak of it here and to recommend the habit to those who are just entering on life.

13. Year after year, neath sun and storm
Their hope in heaven their trust in God
In changeless heartfelt holy love
These two the world's rough pathway trod.

14. And among all the town officers chosen at March meet-

ing where is he that sustains for a single year the burden of such manifold duties as are imposed in perpetuity upon the Town Pump?

15. Now George do your best.

16. Well sir I am unable to say.

LESSON XXI.

INTERROGATION.

RULE 52. — *An interrogation-point is placed after every sentence, phrase, or clause, which denotes a direct question.*

Examples.

Is it your brother's intention to visit Europe next spring?

Art thou a man? — a patriot?

You locked the door; did you not?

Bad men are found everywhere. "Everywhere?" asked my friend.

REMARK 1. — Sentences which do not ask a direct question, but merely contain some question to which they allude, are not generally followed by an interrogation-point. For instance: "It has always been a question in my mind whether the study of logic is very profitable."

REMARK 2. — Interrogation clauses and phrases may occur in almost any part of a declarative or imperative sentence, and the interrogation-point should, of course, be placed only after the interrogative portion of the sentence. For example: It is charged against you, is it not the truth? that you have robbed the poor in your district.

Observation. — Some writers place an interrogation-point after each clause in a long interrogative sentence, while others use only a comma, or semicolon, until they come to the close of the sentence. For instance: "Cannot God create a world many times more fair? and cast over it a mantle of light many times more lovely? and wash it with purer dew than ever dropped from the eyelids of the morning?" "Where in the Iliad shall we find simplicity and pathos which shall vie with the narrative of Moses, or maxims of conduct to equal in wisdom the proverbs of Solomon, or simplicity which does not fade away before the conceptions of Job, or David, or Isaiah, or St. John?" It is, however, generally best to make several *short* sentences, where this can be properly done, instead of one *long* one. For example: "What should we say of the jurist who never aspired

to learn the maxims of law and equity which adorn the Roman codes? What of the physician who could deliberately surrender all the knowledge heaped up for so many centuries in the Latinity of continental Europe? What of the minister of religion who should choose not to study the Scriptures in the original tongue, and should be content to trust his faith and his hopes, for time and for eternity, to the dimness of translations which may reflect the literal import, but rarely can reflect, with unbroken force, the beautiful spirit of the text?"

RULE 53. — *An interrogation-point, enclosed in a parenthesis, is often used to denote doubt.*

Examples.

This honorable man (?) failed in business, and thereby his creditors suffered. The course you name being just (?), every person should assist you in the undertaking.

Exercise.

Correct the errors in punctuation, in the following sentences.

1. Are you going home to-day Where shall I meet you, at that hour.

2. Since this kindness is to continue (), I shall prepare to make a suitable return.

3. Why will justice rule! Do you think so? Yes; I do?

4. Why was all this done? Done. asked the man whom I addressed.

5. Yet ah! why should they know their fate,
 Since sorrow never comes too late,
 And happiness so swiftly flies.

6. As this report is quite full (), we need not proceed any further in the investigation.

7. Do you intend to walk.

8. Must we labor, must we plan, must we expend our resources, must we fight desperately, — all for nothing.

9. What do you mean. Shall I bring the book you mentioned.

10. Laugh. No; you cannot laugh.

11. No person can have better intentions () towards the institution than that gentleman.

12. How the wind blows?
13. Do you mean it. Can it be possible.
14. I did not ask why he was so averse to the decision?
15. The question was how far the power of the committee extended.
16. You cannot open the door. Why, certainly you can. You left here this morning: did you not.
17. Will you call on your return.
18. They demanded of him why he did not fulfil his promise?
19. Wha will be a traitor knave.
 Wha can fill a coward's grave.
 Wha so base as be a slave.
 Traitor! coward! turn and flee!
20. Shall wisdom cry aloud.
21. You cannot learn the lesson.
22. Oh! yes; I think you can.

LESSON XXII.

EXCLAMATION.

RULE 54.— *An exclamation-point is placed after every exclamatory sentence, clause, phrase, or word.*

Examples.

O think on faith and bliss!
And nearer, clearer, deadlier than before!
A weary time! a weary time!
Help! Help!

RULE 55.— *Where special emphasis is required several exclamation-points may be used.*

Examples.

Notice!!!! Great clearing-out sale!!!
Robbery!! Murder!!!!

REMARK 1. — Sometimes the same word is repeated three or four times, and an additional note of exclamation is employed each time the word is repeated. For instance, Never! never!! never!!! never!!!!

REMARK 2. — The use of more than one exclamation-point, after a single sentence, is confined chiefly to advertisements and humorous compositions. Even in these it is often carried to a ridiculous excess.

RULE 56. — *An exclamation-point, enclosed in a parenthesis, is often used to denote peculiar surprise.*

Examples.

William declares he is certain (!) he saw his friend that evening, but it is now *proved* that he was not in the place at the time; therefore, he could *not* have been seen by William.

Here is a philosopher (!) who can explain nothing but the simplest facts in science.

REMARK 3. — The reason why the exclamation-point is thus used seems to be that the surprise is so great that the mind cannot wait until it comes to the close of the sentence to express it. When it happens, however, that the surprise is to be expressed at the end of the expression, the point is commonly employed without the parenthesis mark.

RULE 57. — *Most interjections take an exclamation-point after them.*

Examples.

Alas! we shall soon sleep in the grave! Hush! Peter is coming! Ah! they will never see their friends again!

REMARK 4. — When the sentence in which an interjection occurs happens to be itself exclamatory, it will, of course, require an exclamation-point at its close, or perhaps in some other part of the sentence, besides the one used after the interjection; as in the first and third of the sentences given under the rule.

Exercise.

Place exclamation-points where they are required by the rules, in the following sentences.

1. Oh, for a home by the deep sea.
2. Alas, time is carrying us all to the grave.
3. This gentleman shut the door in my brother's face.
4. Lost lost lost.

5. Auction great sacrifice greatest chance for bargains ever offered.

6. O George how could you do so.

7. Hush you'll scare the birds.

8. That educated lady intends to retire to the country, where she will spend the greater part of her time in writing learned books.

9. Jump for your life.

10. Fire fire fire.

11. Stolen last night about twelve o'clock.

12. Up and away.

13. Hurrah come and see the wonderful four-headed man.

14. Oh how the rain pours.

15. Now's the time to make your fortune.

16. He left the house (), without making any reply.

17. Strange to relate, it grew dark all at once.

18. The gentleman sold the very place, for which he had been offered a handsome sum not long before, for a few hundred dollars.

19. What a sacrifice.

20. No; never never never never.

21. How happy I should be if I could tease her into loving me, though but a little.

22. " But they are dead; those two are dead;
 Their spirits are in heaven."
 'Twas throwing words away; for still
 The little maid would have her will,
 And said, "Nay, we are seven."

23. Alas my friends are all dead.

24. Greatest bargains ever offered to the public.

25. He struck the floor with his fist, and immediately hundreds of spirits flew around the room.

26. Hie you foolish people.

27. That man is worse than crazy.

LESSON XXIII.

DASH.

RULE 58.— *A sudden turn in a sentence is shown by a dash.*

Examples.

Her beauty, her gentleness, her wit — I need name nothing more.

They fought for many long years, they reasoned, they besought — and they gained their object.

There is a joy for souls distressed,
A balm for every wounded breast, —
'Tis found alone in heaven.

Intemperance in eating, late hours, stimulating drinks, careless exposure, violent passions, — talk of these things as you will, they are all injurious to health.

REMARK. — There are several ways in which the sense may be suddenly turned in a sentence.

An author may name several particulars, and point out some remarkable fact which follows from them; in this case, he can place a dash between the list of particulars and the fact mentioned.

Another mode by which the sentence may be suddenly turned is when it is abruptly broken off, and some new idea is taken up.

Again, several, or many particular facts may be mentioned; but, before the verb with which they are connected is introduced, the form of the sentence may be so changed that it concludes in a different manner from what was expected.

The rule applies to all these cases, and to any that are similar.

RULE 59.— *An omission of the middle numbers in a regular series is denoted by a dash.*

Examples.

Sect. 4—27. Here all the sections between the 4th and 27th are included, as well as the two mentioned.

Pages 9—16. Christ's sermon on the mount, Matt. v.—vii.

RULE 60.— *A word, or part of a word, omitted is denoted by a dash.*

Examples.

Mr. ——. John E——. D—l. You are a f—l. In the village of ———, the year 1875. He called him a l—r.

RULE 61. — *A dash is generally placed before the answer to a question when they both belong to the same line.*

Examples.

When did you leave? — Yesterday.

But was it such? — It was.

RULE 62. — *A dash is often used instead of the parenthesis-marks.*

Example.

At midnight, — strange, mystic hour! — when the veil between the frail present, etc.

REMARK 1. — This use of the dash has become common among writers of the present day. The dash appears neater upon the printed page than the parenthesis-marks. Neither should be employed, however, where the use may be easily avoided.

RULE 63. — *A dash is commonly used before an expression repeated for special emphasis.*

Examples.

He sold the whole tract of land for five dollars, — for five dollars, about the value of one acre.

He is confident that he saw, — saw, recollect, the building while it was burning.

No, sir, — no, sir, I will not do it.

RULE 64. — *A dash is generally placed after the sentence which introduces a quotation, when the quotation commences a new paragraph.*

Example.

We find the following sentiment in the writings of Edward Everett: —

"What considerate man can enter a school, and not reflect, with awe, that it is a seminary where immortal minds are training for eternity?"

RULE 65. — *A dash is frequently employed to avoid too many paragraphs.*

Examples.

Ladies and Gentlemen. — Time produces many changes in the circumstances of every individual.

Life on the Nile. — The Nile is the Paradise of travel. — *Bayard Taylor.*

Without the dash, in the above examples, the first would be written in two separate paragraphs, Ladies and Gentlemen being in one, and the remaining lines in the other. The second example would consist of three different paragraphs, Life on the Nile being the first, Bayard Taylor the last.

Exercise.

Correct the following mistakes in punctuation.

1. Charles came home late, went immediately to his room, did not arise at the usual hour in the morning, he was dead.

2. Consult the following pages ; 4 28.

3. Mr. Prosey.

4. In the town of .

5. What a lovely hymn is that commencing :

"Jesus, lover of my soul," etc.

6. Chapters 9 66 contain all that relates to business laws.

7. As I left the house, a little scamp called out : "Glad you're gone, old f l."

8. "D l take the hindmost," said the constable.

9. He talked, he reasoned, he shouted, the storm burst.

10. "You are a l r," said the drunken rascal.

11. "Gone?" "Yes, gone."

12. CONTENTMENT. I knew a man that had health and riches, and several houses, all beautiful and ready furnished, and would often trouble himself and family to be removing from one house to another ; and being asked by a friend why

he removed so often from one house to another, replied, "It was to find content in some of them." *Izaak Walton.*

13. Nature teaches her children, we are all her children, to follow the course which will make us happy.

14. Lord Macaulay thus speaks of Liberty: "There is only one cure for the evils which newly acquired freedom produces, and that cure is freedom."

15. Did you leave the house before dark? I did.

16. Idleness, idleness, I say, produces more than half the misery in the world.

17. The subject occupies 19 pages; from page 74 98.

18. I do now declare, in the very face of such assertions, and I will prove, prove, mind, that all.

LESSON XXIV.

QUOTATION-MARKS.

ANY passage taken from another person's sayings is said to be quoted. Such passages may consist of a single sentence or several sentences; of one word or several words; of a phrase or clause; of a paragraph or several paragraphs.

The passage may be taken from an author's published words, from his public speeches, or his private conversation.

RULE 66. — *Every quoted passage is inclosed in quotation-marks.*

Examples.

The Bible says: "Love your enemies."

"Some feelings are to mortals given,
With less of earth in them than heaven;
And if there be a human tear
From passion's dross refined and clear,
A tear so limpid and so meek,
It would not stain an angel's cheek,
'Tis that which pious fathers shed
Upon a duteous daughter's head!"

"You see," said the captain, "I understand matters of this kind."

This is the "fashion" of these times.

Peter declares he means "to spot" him the first chance he gets.

REMARK 1. — Some expressions, which are of such a nature that everybody knows they are quoted, need not be inclosed in the quotation-marks. For example, the titles of books, names of places, names of ships, etc., as *Allen's Latin Grammar*, *The Hudson River*, *The Flying Fish*.

RULE 67. — *Quotations consisting of more than one paragraph have the first quotation-mark at the beginning of each paragraph, but the second is used only at the end of the last paragraph.*

Example.

"That it is the right and the duty of all men to exercise their reason in inquiries concerning religion, is a truth so manifest that it may be presumed there are none who will be disposed to call it in question.

"Without reason there can be no religion; for in every step which we take in examining the evidences of revelation, in interpreting its meaning, or in assenting to its doctrines, the exercise of this faculty is indispensable.

"When the evidences of Christianity are exhibited, an appeal is made to the reason of men for its truth; but all evidence and all argument would be perfectly futile, if reason were not permitted to judge of their force."

REMARK 2. — This is particularly applicable to poetry, where each stanza of a quoted poem is regarded as a paragraph.

REMARK 3. — If the extract quoted consists of paragraphs taken from different parts of a piece of composition, each paragraph is actually a separate quotation, and should have the quotation-points both before and after it.

RULE 68. — *When it is desirable to call especial attention to any quoted passage, the first quotation-mark may be used at the commencement of each line.*

Examples.

"There is one point in connection with the subject of the
"management of worldly affairs which ought not to be passed
"by, and which is yet an indispensable condition of human
"happiness. I mean the duty of every man to bring his

"expenses and his pecuniary liabilities fairly within his control."

"They left the plowshare in the mold,
 "Their flocks and birds without a fold,
 "The sickle in the unshorn grain,
 "The corn half garnered on the plain,
 "And, mustered in their simple dress,
 "For wrongs to seek a stern redress,
 "To right those wrongs, come weal, come woe,
 "To perish, or o'ercome their foe."

REMARK 4. — Some writers would prefer to change the quoted passage to italics rather than use so many quotation-marks, and perhaps, for a quotation such as the second above given, this would be the better way. The use of quotation-marks, however, prevents the necessity of employing italic letters where the author himself has not done so, and where he would not, in some cases at least, wish to do so.

RULE 69. — *When a quotation contains a quotation, the latter has but one half the first quotation-mark before it, and one half the second mark after it.*

Example.

"Then did the little maid reply,
 'Seven boys and girls are we;
 Two of us in the churchyard lie,
 Beneath the churchyard tree!'"

REMARK 5. — A quotation within a quotation in a quoted passage should have the full quotation-marks.

Exercise.

Use the quotation-marks, where needed, in the following exercise.

1. Hume says: There are few great personages in history who have been more exposed to the calumny of enemies, and the adulation of friends, than Queen Elizabeth.

2. And now the turnpike gates again
 Flew open in short space;
 The tollman thinking, as before,
 That Gilpin rode a race.

And so he did, and won it too,
 For he got first to town;
 Nor stopped till where he first got up
 He did again get down.

3. Take care, said Peter, you had better not insinuate any such thing.

4. Very well, madam, very well.

5. Holmes says: Your brother said to me, I cannot part with the place for any sum; and he was right.

LESSON XXV.

OTHER MARKS.

PARENTHESIS-MARKS.

RULE 70. — *The parenthesis-marks enclose matter not actually connected with the sentence in which it occurs.*

Example.

In Algebra (see Greenleaf's New Higher Algebra), the term addition has a more extended meaning than in Arithmetic.

REMARK 1. — The words enclosed in the parenthesis-marks may be but few, or even one single word, or there may be a lengthy sentence.

REMARK 2. — Sentences in which a parenthesis occurs are otherwise punctuated just the same as if there was no parenthesis.

BRACKETS.

RULE 71. — *Brackets are chiefly used to enclose corrections.*

Example.

This kind of trees are [is] the most common.

"History," says Hillard, "is justifying the ways of God to man, and never more forcibly than in the fortunes of Spain." [Misfortunes, we should say.]

"Lord Byron," says Mrs. Harriet Beecher [Stowe], "had the beauty, the wit, the genius, the dramatic talent, which have constituted the strength of some wonderfully fascinating women."

HYPHEN.

RULE 72. — *The hyphen is used to separate the syllables of a word.*

Examples.

Gen-er-os-i-ty. Mortality is a word of four syllables ; thus, mor-tal-i-ty.

REMARK 3. — When a word occurs at the end of a line, and there is not room enough for the whole of it, a certain number of syllables may be written there, and the rest carried to the beginning of the next line. *In no case must a word be divided in the midst of a syllable.*

This is the chief use of the hyphen, but it is, also, employed extensively in dictionaries, and similar works. It may be used whenever it is desirable to show the syllables of a word, although these can be clearly exhibited by spaces merely, without the hyphen, as is sometimes done.

A hyphen placed over a letter denotes the long sound of that letter. For example, ōmen. It is then called a macron.

APOSTROPHE.

RULE 73. — *The apostrophe denotes a contraction.*

Examples.

He's for he is ; I'll, for I will ; don't for do not ; exp't'n, for expectation ; 'tis, for it is ; 'neath, for beneath.

REMARK 4. — Some words are written both with and without the apostrophe ; for example, don't and dont. Sometimes a long word which is contracted has merely a period at the end.

CARET.

RULE 74. — *The caret is used to show the omission of letters or words.*

Examples.

It is said that China has the densest ^{u of any country} popolation [^] in the world. [^]

The beginⁿing [^] of most studies is dilt. ^{fflen} [^]

REMARK 5. — The use of the caret is limited to manuscript.

ASTERISK, DAGGER, ETC.

RULE 75. — *The asterisk, dagger, and similar marks are used to refer to notes at the foot or side of the page.*

Examples.

The Lakes * are already frozen over. He read the whole book † in five hours.

Exercise.

Correct the errors in the following.

1. When Montezuma ascended the throne, see Prescott's Conquest of Mexico, he was scarcely twenty-three years of age.
2. Every young man preparing for business should learn Book keeping.
3. Ill show you the book tomorrow.
4. We was were there a few days since.
5. The Dominion is yet quite young.
6. The conectionⁿ between New York and Boston, by rail, was broken off by the flood.
7. Adams, John Quincy, was a man of great industry.
8. Compensation is spelled com-pen-sa-tion.
9. He laid down the volume he was reading and opened the letter I brought.
10. Youll proceed at once to the shop.
11. Unking^{thin} is thus spelled un-think-ing.
12. He possess a good deal of go ahead a tive^{ness}.

* Of Canada.

† Moore's Poems.





PART III.

DISCOURSE.

THE preceding lessons, if they have been thoroughly mastered, have prepared the student to commence the composition of connected discourse. The object, then, of this third part is to teach such principles as relate to entire subjects; and such as will enable the learner to compose regular essays upon common topics.

LESSON I.

NARRATION, WITH AN OUTLINE.

In this lesson the student is furnished a few short stories, an outline of which is likewise given in different language, and the student is to fill up the outline in such a manner as to produce the same story in different language.

Example.

Poetus was condemned to die; but was permitted to choose the manner in which the sentence should be executed. Arria, his wife, exhorting him to quit life courageously, drew a dagger which she had concealed, and, bidding him farewell, stabbed herself in the breast. Then drawing the deadly weapon from the wound, she presented it to her husband, saying, "I feel no pain from what I have done. That which you will suffer in following my example is all that afflicts me."

Outline of the above.

Arria, the wife ——— Poetus, understanding ——— condemned to die,
 ——— death he liked best, ——— to die courageously; ——— farewell
 ——— breast ——— dagger ——— presenting ——— Poetus, ——— not
 at all painful; ——— feel ——— you must give yourself, ——— ex-
 ample.

Outline filled up.

Arria, the wife of Poetus, understanding that her husband was con-
 demned to die, and that he was permitted to choose what death he liked
 best, went and exhorted him to die courageously; and, bidding him
 farewell, gave herself a stab in the breast with a dagger she had con-
 cealed under her garment. Then drawing it out of the wound, and
 presenting it to Poetus, she said, "The wound I have given myself is
 not at all painful; I only feel for that which you must give yourself, in
 following my example."

Exercise.

1. The Romans and Albans being on the eve of a battle, an
 agreement was made between them, that three champions
 should be chosen on each side, by whom the victory should
 be determined. The Romans had three Horatii who were
 brothers; and the Curiatii, three others, likewise brothers,
 were in the camp of the Albans. These brothers decided the
 battle. After fighting for some time, two of the Horatii
 were slain; and the third, pretending that he was afraid to
 encounter the three Curiatii, fled. Having drawn them
 asunder, he turned and slew them one by one in single com-
 bat, and by these means decided the battle in favor of the
 Romans.

OUTLINE, TO BE FILLED UP BY THE PUPIL.

The Romans ——— Albans ——— agreed ——— three
 champions ——— in each camp three brothers, ——— Ho-
 ratii ——— Romans, ——— Curiatii ——— Albans, ———
 two of the Romans were slain, ——— the third Roman ———
 feigned fear, ——— drew his adversaries asunder, victory for
 the Romans.

2. Decebalus, king of Dacia, had often deceived the Roman
 emperor, Trajan. The emperor of Rome finally took him

prisoner, and subdued his kingdom. After the death of Decebalus, Trajan educated his son, with the intention of restoring him to his father's throne in Dacia; but seeing him break into an orchard, he asked him at night where he had been. The boy replied, in school. Trajan was so offended with this falsehood, that neither the Dacians nor the Romans could induce him to fulfil his intentions; for, said he, one who begins thus early to be a liar, can never deserve to be a king.

OUTLINE.

Trajan ——— Decebalus, King of the Dacians, ——— took him, and subdued his kingdom; ——— educating his son ——— restore him ——— break into an orchard ——— afternoon ——— in school; ——— offended ——— Dacians and Romans ——— do what he intended, ——— prevaricate so early ——— deserve a crown.

3. The King of Spain gave the Duke of Ossuna leave to release some galley-slaves. The Duke, as he went among the benches of the slaves at the oar, asked a number of them for what crime they had been condemned. All endeavored to convince him that they were unjustly condemned. One said that he was condemned by malice, another by bribery. There was one sturdy little fellow, however, that confessed that he had robbed a man of his purse, on the highway, to keep his family from starving. The Duke, hearing this, gave him several strokes on the back with a little stick he had in his hand, saying, "You rogue, get you gone from the company of honest men." So the one that confessed his fault was released, while the rest remained at their labors.

OUTLINE.

——— of Ossuna ——— King ——— slaves ——— galley. ——— what their offences ——— malice ——— bribery, ——— sturdy fellow ——— justly ——— took a purse ——— highway ——— starving. ——— the duke ——— stick ——— blows ———. Begone ——— you have no business ——— freed ——— tug at the oar.

LESSON II.

NARRATION FROM DETACHED SENTENCES.

In the following exercises, the student is required to write a connected narrative from detached sentences.

Example.

Story in detached sentences.

Plancus was proscribed by the Triumvirs, and forced to abscond.
His slaves were put to the torture, but refused to discover him.
New torments were prepared to force them to discover him.
Plancus made his appearance, and offered himself to death.
This generosity of Plancus made the Triumvirs pardon him.
They said Plancus only was worthy of so good servants, and the servants only were worthy of so good a master.

Same in a connected narrative.

Plancus, a Roman citizen, being proscribed by the Triumvirs, Antony, Lepidus, and Octavius, was forced to abscond. His slaves, though put to the torture, refused to discover him. New torments being prepared, to prevent farther distress to servants that were so faithful to him, Plancus appeared, and offered his throat to the swords of the executioners. An example so noble, of mutual affection betwixt a master and his slaves, procured a pardon to Plancus; and Rome declared that Plancus only was worthy of so good servants, and they only were worthy of so good a master.

Exercise.

1.

The city of the Falerii was besieged by Camillus, general of the Romans.

A school-master decoyed the children of the principal citizens into the Roman camp.

He told Camillus that the possession of these children would soon make the citizens surrender to him.

Camillus told him, the Romans loved courage, but hated treachery.

He ordered the school-master to have his hands bound, and to be whipped back into the city by the boys.

The citizens were charmed with this generous behavior of Camillus, and immediately submitted to the Romans.

2.

Calais revolted from the English; and was retaken by Edward III. In revenge for their treachery, he ordered them to choose six citizens to be put to death.

While all were struck with horror at this sentence, Eustace de St. Pierre offered himself for one.

Five more soon joined him, and they came with halters about their necks to Edward.

He ordered them to be executed; but his queen pleaded so powerfully for them that he pardoned them.

The queen not only entertained them sumptuously in her own tent, but sent them back loaded with presents.

3.

Cneius Domitius, tribune of the Roman people, had great enmity against Marcus Scaurus, chief of the senate.

He accused him publicly of several high crimes and misdemeanors.

A slave of Scaurus, through hope of reward, offered himself as a witness against his master.

Domitius ordered him to be bound, and sent to his master.

This generous action of Domitius was much admired by the people.

Honors were heaped upon him without end.

He was successively elected consul, censor, and chief priest.



LESSON III.

AMPLIFICATION.

AMPLIFICATION consists in mentioning the various particulars connected with the subject under consideration.

It may be carried to almost any extent, according to the

taste or object of the writer. Some subjects are of that nature that the mere mention of a few facts would give but a poor idea of the information it is wished to convey; while others are of that kind that an extended notice would spoil the composition entirely. In cases of this kind the writer must use his judgment in determining to what extent he will amplify the leading statements.

The following example is given as an illustration, and it will be well for the student to study it somewhat carefully. He will, thereby, perceive how much more vivid the impression often becomes when important particulars are brought in.

Example.

Short narrative.

Damon, having been condemned to death by Dionysius, obtained permission to take leave of his family; Pythias, his friend, pledging his life for his return on the day of execution. He faithfully returned, and Dionysius was so pleased with their mutual attachment, that he not only pardoned them, but took them both into favor.

Same story amplified.

Damon and Pythias were intimate friends. Damon, being condemned to death by Dionysius the tyrant, demanded liberty to go home to set his affairs in order; and his friend offered himself to be his surety, and to submit to death, if Damon should not return. Every one was in expectation what would be the event, and every one began to condemn Pythias for so rash an action; but he, confident of the integrity of his friend, waited the appointed time with alacrity. Damon, strict to his engagement, returned at the appointed time. Dionysius, admiring their mutual fidelity, pardoned Damon, and prayed to have the friendship of two such worthy men.

Same story more amplified.

Damon, being condemned to death by Dionysius, tyrant of Syracuse, obtained liberty to visit his wife and children, leaving his friend Pythias as a pledge for his return, on condition that, if he failed, Pythias should suffer in his stead. Damon not appearing at the time appointed, the tyrant had the curiosity to visit Pythias in prison. "What a fool were you," said he, "to rely on Damon's promise! How could you imagine that he would sacrifice his life for you, or for any man?" — "My lord," said Pythias, with a firm voice and noble aspect, "I would suffer a thousand deaths, rather than my friend should fail in any article of honor — he cannot fail — I am as confident of his virtue as of my own existence.

But I beseech the gods to preserve his life. Oppose him, ye winds! disappoint his eagerness, and suffer him not to arrive, till my death has saved a life of much greater consequence than mine, necessary to his lovely wife, to his little innocents, to his friends, to his country. Oh! let me not die the most cruel of deaths, in that of my friend." Dionysius was confounded and awed with the magnanimity of these sentiments. He wished to speak; he hesitated; he looked down; and retired in silence. The fatal day arrived. Pythias was brought forth; and, with an air of satisfaction, walked to the place of execution. He ascended the scaffold, and addressed the people: "My prayers are heard; the gods are propitious; the winds have been contrary; Damon could not conquer impossibilities; he will be here to-morrow, and my blood shall ransom that of my friend." As he pronounced these words, a buzz arose, a distant voice was heard; the crowd caught the words, and "Stop, stop the execution!" was repeated by every person. A man came at full speed. In the same instant, he was off his horse, on the scaffold, and in the arms of Pythias. "You are safe," he cried; "you are safe, you are safe, my friend! The gods be praised, you are safe." Pale, cold, and half speechless, in the arms of his Damon, Pythias replied, in broken accents, "Fatal haste! — cruel impatience! — what envious powers have wrought impossibilities against your friend! But I will not be wholly disappointed. Since I cannot die to save you, I will die to accompany you." Dionysius heard and beheld with astonishment: his eyes were opened, his heart was touched, and he could no longer resist the power of virtue. He descended from his throne, and ascended the scaffold, — "Live, live, ye incomparable pair! ye have demonstrated the existence of virtue; and consequently of a God who rewards it. Live happy, live renowned; and, as you have invited me by your example, form me by your precepts to participate worthily of a friendship so divine."

The same story still more amplified.

When Damon was sentenced by Dionysius, of Syracuse, to die on a certain day, he begged permission, in the interim, to retire to his own country, to set the affairs of his disconsolate family in order. This the tyrant intended peremptorily to refuse, by granting it, as he conceived, on the impossible condition of his procuring some one to remain as hostage for his return, under equal forfeiture of life. Pythias heard the conditions and did not wait for an application upon the part of Damon: he instantly offered himself as security for his friend, which, being accepted, Damon was immediately set at liberty. The king and all the courtiers were astonished at this action; and, therefore, when the day of execution drew near, the tyrant had the curiosity to visit Pythias in his confinement. Some conversation took place on the subject of friend-

ship, in which the tyrant delivered it as his opinion, that self-interest was the sole mover of human actions; but as for virtue, friendship, benevolence, love of one's country, and the like, he looked upon them as terms invented by the wise, to keep in awe and impose upon the weak. "My lord," said Pythias, with a firm voice and noble aspect, "I would it were possible that I might suffer a thousand deaths, rather than my friend should fail in any article of his honor! — he cannot fail therein — I am as confident of his virtue as I am of my own existence. But I pray, I beseech the gods to preserve the life and integrity of my Damon together. Oppose him, ye winds! prevent the eagerness and impatience of his honorable endeavors, and suffer him not to arrive, till, by my death, I have redeemed a life a thousand times of more consequence, of more value than my own; more estimable to his lovely wife, to his precious little innocents, to his friends, to his country. Oh, leave me not to die the worst of deaths, in that of my friend!" Dionysius was awed and confounded by the dignity of these sentiments, and by the manner in which they were uttered; he felt his heart struck by a slight sense of invading truth; but it served rather to perplex than undeceive him. The fatal day arrived. Pythias was brought forth, and walked amidst the guards, with a serious but satisfied air, to the place of execution. Dionysius was already there; he was exalted on a moving throne, that was drawn by six white horses, and sat pensive and attentive to the prisoner. Pythias came; he vaulted lightly on the scaffold, and beholding, for a time, the apparatus of his death, he turned, with a placid countenance, and addressed the spectators: "My prayers are heard," he cried; "the gods are propitious; you know, my friends, that the winds have been contrary till yesterday. Damon could not come; he could not conquer impossibilities; he will be here to-morrow; and the blood which is shed to-day shall have ransomed the life of my friend. Oh! could I erase from your bosoms every doubt, every mean suspicion of the honor of the man for whom I am about to suffer, I should go to my death even as I would to my wedding. Be it sufficient, in the mean time, that my friend will be found noble; that his truth is unimpeachable; that he will speedily prove it; that he is now on his way, hurrying on, accusing himself, the adverse elements, and fortune; but I haste to prevent his speed — executioner, do your office." As he pronounced the last words, a buzz began to rise among the remotest of the people; a distant voice was heard; the crowd caught the words, and "Stop, stop the execution!" was repeated by the whole assembly. A man came at full speed; the throng gave way to his approach; he was mounted on a steed that almost flew; in an instant he was off his horse, on the scaffold, and held Pythias straightly embraced. "You are safe," he cried; "you are safe, my friend, my dearest friend! The gods be praised, you are safe! I now have nothing but death to suffer, and am delivered from the

anguish of those reproaches which I gave myself, for having endangered a life so much dearer than my own." Pale, cold, and half speechless, in the arms of his Damon, Pythias replied, in broken accents, "Fatal haste! — cruel impatience! — what envious powers have wrought impossibilities in your favor? But I will not be wholly disappointed. Since I cannot die to save, I will not survive you." Dionysius heard, beheld, and considered all with astonishment. His heart was touched; he wept; and leaving his throne, he ascended the scaffold. "Live, live, ye incomparable pair!" he cried; "ye have borne unquestionable testimony to the existence of virtue; and that virtue equally evinces the existence of a God to reward it. Live happy, live renowned! And, oh, form me by your precepts, as ye have invited me by your example, to be worthy of the participation of so sacred a friendship."

LESSON IV.

DESCRIPTION.

DESCRIPTION may, in most cases, be considered as an amplified definition. The want of *habits of observation* frequently renders it difficult for the pupil to give a correct description. He is often at a loss how to approach the subject, where to begin, and what particulars to enumerate. Within the compass of a single lesson it is not possible to give such directions as will apply to all the various subjects which are embraced in this kind of writing; but to afford some assistance to the beginner, the following *hints* are offered. It is not expected that he will take them in the order in which they stand; much less that *all* of them should, in all cases, be embraced in the same exercise. If he is to describe a *sensible* object, he may notice the subjoined particulars, in any order consistent with a proper classification.

1. The time when, and place where it exists, or was seen.
2. The purpose for which it is designed, its name, uses, and conveniences.
3. Its novelty or antiquity, general or particular existence.

4. Its figure or form, and position, together with an analysis of its parts.
5. Its resemblance to any other object.
6. Its size, color, beauty, or want of it.
7. The persons or artists by whom it was made.
8. Materials of which it was made, and the manner in which it is constructed.
9. Its effects on mankind, by increasing or abridging their comfort, etc.
10. The feelings or reflections which it excited.
11. Its connection with any other subject.

Description of Pompey's Pillar.

(1.*) In visiting Alexandria, what most engages the attention of travelers is the pillar of Pompey, as it is commonly called, situated at a quarter of a league from the southern gate. (8.) It is composed of red granite, a hard kind of stone, variegated with black and white spots, and very common in Egypt and Arabia. (4.) The capital, or uppermost part of the column, is of the Corinthian order of architecture, the palm leaves composing the volutes not being indented, because of the height for which they were destined, which would render the indentation invisible to the spectator below. (8.) The shaft, or main body of the pillar, together with the upper part of the base, or foundation, is composed of one entire block of marble, ninety feet long, and nine in diameter. (4 and 8.) The base is a square of about fifteen feet on each side. This block of marble, sixty feet in circumference, rests on two layers of stone, bound together with lead. (6.) The whole column is one hundred and fourteen feet high. It is perfectly well polished, and only a little shivered on the eastern side. There was originally a statue on this pillar, one foot and ankle of which are still remaining. The statue must have been of gigantic size, to have appeared of a man's proportions at so great a height. To the eye below, the capital does not appear capable of holding more than one man upon it; but it has been found that it could contain no less than eight persons very conveniently. Nothing can equal the majesty of this monument. Seen from a distance, it overtops the town, and serves as a signal for vessels. (10.) Approaching it nearer, it produces an astonishment mingled with awe. One can never be tired with admiring the beauty of the capital, the length of the shaft, and the extraordinary simplicity of the pedestal. (2.) The pur-

* The numbers in this model refer to the corresponding numbers on pp. 128, 129; and show what particulars are embraced in the description.

pose for which this splendid monument was designed, (1,) the time when it was raised, and (7,) the artist by whom it was planned and executed, are all equally involved in obscurity. (3.) History throws no light which can penetrate Egyptian darkness; nor can tradition aver anything certain with regard to it. (2.) By some, it is thought to have been erected in honor of Pompey, who, flying from Cæsar, after the battle of Pharsalia, was basely assassinated in this place. But the more probable opinion is, that it was raised in gratitude to the emperor Severus, who had conferred great favors on the inhabitants of Alexandria. (11.) The pillar of Pompey, or of Severus, call it by which name you will, is a standing monument of the perfection attained by the ancients in all the arts on which the science of architecture depends; and proves, beyond dispute, that in what respects soever the moderns may have surpassed the ancients, yet, in grandeur of design, boldness in execution, taste, richness, and elegance of combination, they must yield the superiority.

EXAMPLES FOR PRACTICE.

The pupil may now write a description of the following objects.

| | | |
|-------------------|------------------|-----------------|
| A ship, | A meeting-house, | A bridge, |
| A carriage, | A plow, | A telescope. |
| A steamboat, | A fire-engine, | A type-foundry, |
| A watch, | A paper-mill, | A cotton-mill, |
| A clock, | A grist-mill, | A manufactory, |
| A bureau, | A wind-mill, | A sunrise, |
| A writing-desk, | A canal, | A sunset, |
| A dwelling-house. | A railroad, | A garden. |

The preceding directions and model refer principally to a limited number of sensible objects. If the pupil is to write a description of natural scenery, the following list of particulars will be more applicable.

1. The climate, weather, surface, soil.
2. The state of cultivation, progress of vegetation, and its kind.
3. The animated objects in the vicinity, together with the conveniences or inconveniences of their situation.
4. The improvements made by human industry.

5. The beauty or deformity discoverable in the uncultivated parts of the scene.

6. The inhabitants in the vicinity, their occupations and character.

7. The prospects around the scene, hill or valley, water stagnant or running, slow or rapid, etc.

8. The sounds produced by natural objects; such as a waterfall, a brook, the wind passing through the trees; or by animated nature, namely, the bleating of sheep, the lowing of cattle, the singing of birds, and the noise proceeding from the workmen and their machinery; together with numbers one, four, ten, and eleven of the preceding enumeration.

MODEL.

Description of Ellangowan Castle.

The ruins of Ellangowan Castle were situated upon a promontory, or projection of rock, which formed one side of a small and placid bay on the sea-shore. The modern mansion was situated lower, though closely adjoining; and the ground behind it descended to the sea, by a small, swelling, green bank, divided into levels by natural terraces, on which grew some old trees, and terminating upon the white sand. The other side of the bay, opposite to the old castle, was a sloping and varied promontory, covered with copsewood, which, on that favored coast, grows almost within water-mark. A fisherman's cottage peeped from among the trees. Even at this dead hour of night there were lights moving along the shore, probably occasioned by the unloading a smuggling lugger, from the Isle of Man, which was lying in the bay. It was one hour after midnight, and the prospect around was lovely. The gray old towers of the ruin, partly entire, partly broken, here bearing the rusty weather-stains of ages, and there partially mantled with ivy, stretched along the verge of the dark rock which rose on the right. In front was the quiet bay, where little waves, crisping and sparkling to the moonbeams, rolled successively along its surface, and dashed with a soft and murmuring ripple against the silvery beach. To the left the woods advanced far into the ocean, waving in the moonlight along ground of an undulating and varied form, and presenting those varieties of light and shade, and that interesting combination of glade and thicket, upon which the eye delights to rest, charmed with what it sees, yet curious to pierce still deeper into the intricacies of the woodland scenery. Above rolled the planets, each, by its own liquid orb of light, distinguished from the inferior or more distant stars.

If the view of the scene around Ellangowan had been pleasing by moonlight, it lost none of its beauties by the light of the morning sun. The land, even in the month of November, smiled under its influence. A steep, but regular ascent, led from the terrace to the neighboring eminence, and conducted to the front of the old castle. It consisted of two massive round towers, projecting deeply and darkly before a curtain, or flat wall, which united them, and thus protecting the main entrance, that opened through a lofty arch into the inner court of the castle. The arms of the family, carved in freestone, frowned over the gateway; and the portal showed the spaces arranged by the architect for lowering the portcullis, and raising the drawbridge. A rude farm-gate, made of young fir-trees nailed together, now formed the only safeguard of this once formidable entrance. The esplanade in front of the castle commanded a noble prospect.

The dreary scene of desolation, through which Mannering's road had lain on the preceding evening, was excluded from the view by some rising grounds, and the landscape showed a pleasing alternation of hill and dale intersected by a river, which was in some places visible, and hidden in others where it rolled betwixt deep and wooded banks. The spire of a church and the appearance of some houses indicated the situation of a village at the place where the stream had its junction with the ocean. The vales seemed well cultivated; the little inclosures, into which they were divided, skirted the bottom of the hills, and sometimes carrying their lines of straggling hedge-rows a little way up the ascent. Above these were green pastures, tenanted chiefly by herds of black cattle, then the staple commodity of the country, whose distant low gave no unpleasing animation to the landscape. The remote hills were of a sterner character; and, at still greater distance, swelled into mountains of dark heath, bordering the horizon with a screen which gave a defined and limited boundary to the cultivated country, and added, at the same time, the pleasing idea that it was sequestered and solitary. The sea-coast, which Mannering now saw in its extent, corresponded, in variety and beauty, with the inland view. In some places it rose into tall rocks, frequently crowned with the ruins of old buildings, towers, or beacons, which, according to tradition, were placed within sight of each other, that, in times of invasion or civil war, they might communicate, by signal, for mutual defence and protection.

Ellangowan Castle was by far the most extensive and important of these ruins, and asserted, from size and situation, the superiority which its founders were once said to have possessed among the chiefs and nobles of the district. In other places the shore was of more gentle description, indented with small bays, where the land sloped smoothly down, or sent into the sea promontories covered with wood. . . .

Upon entering the gateway, the rude magnificence of the inner court amply corresponded with the grandeur of the exterior. On the one side ran a range of windows, lofty and large, divided by carved mullions of stone, which had once lighted the great hall of the castle; on the other were various buildings, of different heights and dates, yet so united as to present to the eye a certain general effect of uniformity of front. The doors and windows were ornamented with projections, exhibiting rude specimens of sculpture and tracery, partly entire, and partly broken down; partly covered by ivy and trailing plants, which grew luxuriantly among the ruins. That end of the court which faced the entrance had also been formerly closed by a range of buildings; but owing, it was said, to its having been battered by the ships of the Parliament, under Deane, during the long civil war, this part of the castle was much more ruinous than the rest, and exhibited a great chasm, through which Mannering could observe the sea, and the little vessel (an armed lugger), which retained her station in the centre of the bay. While Mannering was gazing round the ruins, he heard, from the interior of an apartment on the left hand, the voice of the gipsy he had seen on the preceding evening. He soon found an aperture, through which he could observe her, without being himself visible; and could not help feeling that her figure, her employment, and her situation conveyed the exact impression of an ancient sybil. — *Guy Mannering*, Vol. I., Chap. 5.

EXAMPLES FOR PRACTICE.

A country scene on a summer morning.

The appearance of the sky at noonday.

The evening twilight. A scene on a winter evening.

The appearance of the heavens at night; by starlight; by moonlight.

The sea by moonlight. A thunder-storm.

Autumn in its first aspect. A winter scene.

The ocean and its shores. Wild mountain scenery.

In the description of persons, the following may be embraced.

1. Person, tall or short, fleshy or thin.
2. Manner, strong or feeble; graceful or awkward; active and energetic, or indolent, and wanting in energy.
3. Gait; behavior; character, good, bad, or indifferent;

disposition, amiable or irritable; habits, intemperate or otherwise; principles, fixed or unsteady.

4. Profession or occupation; station in society; riches or poverty; birth, parentage, residence, age, education, associates.

5. Character of the mind, talents, memory, discrimination, judgment, language, expressions, etc.

MODEL.

Sir Walter Scott's Description of Isaac, the Jew.

Introduced with little ceremony, and advancing with fear and hesitation, a tall, thin, old man, who, however had lost, by the habit of stooping, much of his actual height, approached the lower end of the board. His features, keen and regular, with an aquiline nose, and piercing black eyes, his high and wrinkled forehead, and long gray hair and beard, would have been considered as handsome, had they not been the marks of a physiognomy peculiar to a race, which, during these dark ages, was alike detested by the credulous and prejudiced vulgar, and persecuted by the greedy and rapacious nobility, and who, perhaps owing to that very hatred and persecution, had adopted a national character, in which there was much, to say the least, mean and unamiable.

The Jew's dress, which appeared to have suffered considerably from the storm, was a plain, russet cloak, of many folds, covering a dark, purple tunic. He had large boots, lined with fur, and a belt around his waist, which sustained a small knife, together with a case for writing materials, but no weapon. He wore a high, square, yellow cap, of a peculiar fashion, assigned to his nation to distinguish them from Christians, and which he doffed, with great humility, at the door of the hall. . . . Had there been painters in those days capable to execute such a subject, the Jew, as he bent his withered form, and expanded his chilled and trembling hands over the fire, would have formed no bad emblematical personification of the winter season. Having dispelled the cold, he turned eagerly to the smoking mess which was placed before him, and ate with a haste and relish that seemed to betoken long abstinence from food. — *Ivanhoe*, Vol. I., Chap. 5.

NOTE. — The above specimen of description is one of great merit, and the student should study it carefully, observing how minutely each object is described. He may, also, mention the various particulars in order.

LESSON V.

MIXED SUBJECTS FOR DESCRIPTION.

THE exercises given in this lesson are intended to afford the student practice in writing a full and complete description of any person, place, or event. The manner in which he will perform the task will depend very largely upon the amount of information he possesses upon the several subjects. He should, therefore, obtain all the needed knowledge, as the first step towards a creditable production. And let him remember that what information he may gain by the exercise he is called upon to perform will be of immense use to him long after the task is done.

Write a description of the subjects mentioned in the following

Exercise.

MIXED SUBJECTS FOR DESCRIPTION.

1. A church, or temple, with its furniture, noticing the fabric, materials, workmanship, etc.
2. The entrance of Christ into Jerusalem.
3. Christ in the temple. John baptizing at Enon.
4. A visit to the Tower of London.
5. A battle on land or at sea. Uninjured edifices.
6. An old empire. A new and growing empire.
7. Ruins.

“Vain, transitory splendors, — could not all
Reprieve the tottering mansion from its fall?”



LESSON VI.

FIGURATIVE LANGUAGE.

WORDS that belong to one class of objects are frequently applied to other classes. Thus, the words *morning* and

evening properly belong to the day ; but as they signify the first and last parts, they are also applied to other subjects. Thus, the phrase, the *morning of life*, is often used for *youth* ; and the *evening of life* for *old age*. This is what is called a figure of speech.

Figures of speech always denote some departure from simplicity of expression ; they represent, in a forcible manner, the idea which we intend to express, and present it, with the addition of some circumstance which renders the impression more strong and vivid. Thus, when we say, "A good man enjoys comfort in the midst of adversity," we express an idea in the simplest manner possible. But as there is an analogy between *comfort* and *light*, and between *adversity* and *darkness*, we may express the same idea, in figurative language, thus : "To the upright there ariseth *light* in *darkness*." Here a new circumstance is introduced ; two objects, resembling one another in some respects, are presented to the imagination ; *light* is put in the place of *comfort*, and *darkness* is used to suggest the idea of *adversity*.

Some examples of figurative language are here given, with the same ideas expressed in plain language, under each example.

Examples.

Figurative language.

A poor hind nursed in the lap of ignorance.

Same idea in plain language.

A poor peasant who had never been educated.

Figurative.

The sun looks on the waters, and causes them to glow, and take wings, and mount aloft in air.

Plain.

The sun shines upon the water, and causes it to grow warm, and ascend in vapor till it reaches the upper air.

Figurative.

The earth thirsts for rain.

Plain.

The earth is dry, — or wants water.

In the following exercise, the student is required to change the figurative into plain language.

Exercise.

1. The sunset of life.
2. The meridian of our days.
3. The magic hues of the clouds are penciled by the sun.
4. The winds plow the lonely lake.
5. The splendor of genius illumines every object on which it shines.
6. A raging storm, and a deceitful disease, may both be encountered on life's troubled ocean.
7. The rainbow strides the earth and air.
8. Indolence is the bane of enjoyment.
9. The queen of the spring, as she passed down the vale,
Left her robe on the trees, and her breath on the gale.
10. Daughters of telescopic ray,
Pallas and Juno smaller spheres,——.
11. Science shall renovated beam,
And gild Palermo's favored ground.
12. Each hill and dale, each deepening glen and wold,
Defies the power that crushed thy temples gone.
13. Dear are the wild and snowy hills,
Where hale and ruddy freedom smiles.
14. There is no flesh in man's obdurate heart,
It does not feel for man.
15. Lands intersected by a narrow frith
Abhor each other.
16. Let freedom circulate through every vein of all your empire.
17. Hail to the morn, when first they stood
On Bunker's height;
And, fearless, stemmed the invading flood,
And wrote our dearest rights in blood,
And mowed in ranks the hireling brood,
In desperate fight!
Oh! 'twas a proud, exulting day,
For e'en our fallen fortunes lay
In light.

18. ——— Rising from thy hardy stock,
Thy sons the tyrant's frown shall mock,
And slavery's galling chain unlock,
And free the oppressed.
All who the wreath of freedom twine
Beneath the shadow of their vine
Are blest.
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LESSON VII.

METAPHOR.

A METAPHOR is a figure, in which the words are used in their original signification; but the *idea* which they convey is *transferred* from the subject to which it properly belongs to some other which it resembles. Thus, when we say of a man, "He is the *pillar* of the state," we use the word *pillar* in its common acceptation; but the idea of *support*, which a pillar implies, is transferred from a building to the state; and our meaning is, that the man, by his wisdom or prudence, contributes as much to the safety and security of the nation, as a pillar, by its strength and solidity, does to the stability of a building.

The previous lesson having introduced the pupil to figurative expressions, the object of this is to lead him to form similar language himself. He will recollect that *analogy* or *resemblance* is its foundation; and when, therefore, he is required to convert plain into figurative terms, he must endeavor to call to mind some other subject which resembles the one proposed for his exercise. In applying the terms, phrases, and ideas relating to one subject, to another that resembles it, or, in other words, *in the use of metaphors*, the following rules are to be observed.

1. Metaphors should neither be too numerous, too gay, nor too elevated, but suited to the nature of the subject.
2. They must be drawn from proper objects; avoiding all

such as will raise in the mind disagreeable, mean, or low ideas.

3. Every metaphor should be founded on a resemblance which is clear and striking; not far-fetched, nor difficult to be discovered.

4. Metaphorical and plain language must not be jumbled together; that is, a sentence should never be constructed so that part of it must be understood literally, and part metaphorically.

5. Two different metaphors must not meet together on the same subject.

6. Metaphors should not be crowded together on the same object.

7. Metaphors should not be too far pursued.

It is a good rule, likewise, when we have written a metaphor, to make a picture of it, in order to see whether the parts agree, and what kind of figure the whole presents. Thus, when Shakespeare says, "*to take arms against a sea of troubles*," if we make a picture of this metaphor, we must represent a man clad in armor, going out to *fight water*! The impropriety of such mixed and inconsistent metaphors must be very apparent.

Examples.

Plain language.

Our misfortunes soon end, and we are favored with prosperity.

Same idea in figurative language.

The clouds of adversity soon pass away, and are succeeded by the sunshine of prosperity.

Plain language.

The waters, falling from the rocks, made a pleasing noise, which I distinctly heard.

Figurative.

I heard the voice of the waters, as they merrily danced from rock to rock.

Plain.

The water of the lake was without motion.

Figurative.

The waves were asleep on the bosom of the lake.

Plain.

The grass grows in the meadows in the spring, and summer soon succeeds.

Figurative.

In the spring of the year the meadows clothe themselves in their beautiful green robes, to welcome the approach of summer.

Plain.

He could not be seen, on account of the darkness of the night.

Figurative.

Night had shrouded him in her dark mantle; or, He was hidden in the shadows of the night.

In the following exercise, the pupil will change the plain language into figurative.

Exercise.

1. She was number one in her class. (Head.*)
2. He was the last in the division. (Foot.)
3. She was a person of very indolent habits. (Taken possession.)
4. It rains, the clouds are black, it thunders and lightens. (Opened a fountain, frowned, roared, set on fire.)
5. He sunk in the water. (Swallowed.)
6. There are scenes in nature which are pleasant when we are sad, as well as when we are cheerful. (Speaks, smiles, sympathizes.)
7. The number of people who are alive is very small, compared with those who have died. (Tread, slumber.)
8. The river flows through no country which is inhabited, and no sounds are made near it, except what are caused by the moving of its own waters. (Silence, solitude, hears no sound except voice.)
9. The hand of the clock moves round without noise. (Time, silent tread.)
10. The wind moves rapidly, although it is seldom heard. (Wings, song.)

* The word or words in brackets, attached to each sentence, are given as *hints* to the pupil, to enable him to form a figure. He need not be *required* to use them, if he can perform the exercise without assistance.

11. Thou must pass many years in this world, where wise men *may* suffer difficulties and hardships, and foolish persons *must* find trouble. (Sea, long voyage, shipwreck.)

12. The wind causes the leaves to move. (Dance.)

13. Guilt is always wretched, and virtue is always rewarded, sooner or later. (Wedded, allied.)

14. Perfect taste knows how to unite nature with art, without destroying its simplicity in the connection. (Wed, sacrificing, alliance.)

15. Virgil might almost be termed a plagiarist; but he has corrected the faults, and added to the beauties, of that which he has taken from others. (Adorn a theft, polish stolen diamonds.)

16. If Dryden had loftier conceptions of his subject, Pope was more indefatigable in his mode of treating it. (Higher flights, longer on the wing.)

LESSON VIII.

ALLEGORY.

ALLEGORY is the representation of one thing by another similar to it in some respects.

The similarity is much greater in some instances than in others; and just in proportion to the resemblance the allegory bears to the thing represented, is to be considered the perfection of the allegory. This figure may be regarded as a series of continued metaphors.

The only material difference between allegory and metaphor, besides the one being short, and the other prolonged, is, that a metaphor always explains itself, by the words that are connected with it, in their proper meaning; whereas, in allegory, something is intended more than the words, in their literal signification, imply.

Apologues, parables, fables, and riddles, may all be considered as allegories.

Example.

The difficulty of writing composition, without the assistance of *thought and imagination*, is expressed in the following

Allegory.

NOTE. — This model is given just as it was presented by the pupil, and without correction; it being thought more important to *encourage* the young, by showing what others of the same age had done, than to present a faultless model.

As I was reclining one morning at the bottom of a beautiful garden, in an arbor overhung with honeysuckle and jessamine of the most exquisite fragrance, I saw a most hideous monster standing before me. I tremblingly inquired his name and wish. He replied, in a voice of thunder, I am the Genius of Composition, and am come to require the tribute that is due to me. For a few moments, I stood amazed, not knowing how to reply. At length I was relieved by the approach of a beautiful nymph, who called herself Imagination, at whose appearance the hideous monster disappeared. The sweet and soothing voice of this beautiful nymph relieved my apprehensions; but when I awoke from my slumbers I found it was but a dream.

Exercise.

The pupil may write an allegory, showing the danger of ambition without talent. To assist him in the exercise, the following hints are offered.

1. A snail despised the closeness of his shell, and sighed for more room.
2. He one day found the empty shell of a lobster.
3. He took possession, and was envied by all his kindred.
4. He one day perished with cold in a corner of the shell.

As instances of allegory, which may be studied and imitated, the following may be mentioned: "The Hill of Science," "The Journey of a Day," and an Eastern Narrative, by Hawksworth, entitled, "No life pleasing to God, that is not useful to man." The 80th Psalm, and No. 55 of the Spectator, furnish other beautiful allegories. The Pilgrim's Progress is, perhaps, the longest allegory ever written.

LESSON IX.

HYPERBOLE.

HYPERBOLE, or exaggeration, consists in magnifying an object beyond its natural bounds.

This figure occurs very frequently in common conversation ; as when, to represent the quickness of motion, we say, "*As quick as lightning*," or, "*As swift as the wind*."

Hyperbole should be sparingly used ; but no rule can be given for its management, except that it must be under the guidance of judgment and good sense.

Example.

The speech of Mr. Otis was so interesting and impressive that the very walls listened to his arguments, and were moved by his eloquence.

[By this hyperbole, a forcible impression is given of the attention of every individual of the assembly, and the effect which the eloquence of the speaker had upon each individual.]

The pupil may represent the following expressions in an hyperbole.

Exercise.

1. The immense number of the stars.
2. The brightness of a lighted room.
3. The splendor of a dress ornamented with jewels.
4. The affliction caused by the death of a distinguished individual.
5. The number of persons in a crowd.
6. The loudness of a speaker's voice.
7. The smallness of an individual, expressed by the object which might be a mansion for him.
8. The size of a country, expressed by the rising and setting of the sun.
9. The thirst of an individual, expressed by the quantity of liquid he consumes.
10. The quantity of rain which falls in a shower.
11. The sharpness of a man's sight.
12. The stupidity of an animal.

LESSON X.

OTHER FIGURES.

EXCLAMATION.

EXCLAMATION is the expression of lively emotion. For instance, "Oh, for one moment of time!" is an exclamation.

The sentences used in this figure are usually exclamatory. Often persons are addressed in exclamation; as, "O William! how could you do so?"

VISION.

VISION is the representation of that which is already past, or that which is yet to come, as present before the writer, or speaker.

INTERROGATION.

Sometimes a writer asks a question which he does not intend shall be actually answered. This figure is called **INTERROGATION**.

The object of putting language into this form is to give the words greater force. When a man intends to express an opinion very strongly, if he employs the interrogative form, it implies that he believes no one can contradict what he says, unless possessed of very peculiar notions.

Where the great body of a discourse is composed of affirmative sentences, a few questions occasionally produce a good effect, and, likewise, enable the author to secure a certain degree of variety.

Many excellent examples of this figure may be found in the Scriptures.

APOSTROPHE.

APOSTROPHE is addressing some absent person, or thing, as if present.

It differs from vision in this respect: vision refers to time, while apostrophe has reference to the situation of the object addressed.

IRONY.

IRONY is the saying of one thing, but meaning another.

Usually the thing meant is just the opposite of what is said. In certain cases, the use of irony is very effective, giving a vivid impression, and frequently leaving an opponent no chance to reply.

Several remarkable examples of this figure are found in the Bible, especially the Book of Job.

ALLUSION.

ALLUSION is pretty well described by the word itself. It consists in giving some example similar to the object under consideration, without entering into a formal comparison. Sometimes a short sentence, or even a word, is sufficient to indicate the subject alluded to. Allusion is one of the most serviceable figures in the language.

Exercise.

The pupil will state to what figure each of the following expressions belongs.

1. Can any stronger proof be offered?
2. No doubt, you lawyers wish people would never go to law.
3. Now dawns the morning of the Reformation.
4. Shall the poor be thus oppressed by those who have the power?
5. That man is a second Rip Van Winkle.
6. Ah! John, you lived in an age when boys had few advantages: there were few schools a hundred years ago.
7. Oh! must I die, and never see my daughter again in this world?
8. My imagination goes forward twenty years, and I see all these forests cleared, and I see hundreds of happy homes, where nothing but trees are now found.
9. The city where we live is a London, with respect to our bridge.
10. The honest gentleman helped himself to his brother's estate, valued at \$18,000.

11. Now Adam gives names to the animals around him.
12. Yes, Hugh Miller, you have commenced the movement in favor of modern Geology.
13. Can any *man* reverse the laws of God?
14. It is now about three o'clock in the afternoon of the 3d of July, and the critical moment in the Battle of Gettysburg has come.
15. What a handsome nose! it turns up beautifully.
16. Do you want to fall into the sea, and perhaps become a second Jonah?
17. Ah! my days are nearly done.
18. Is a private party to rule the nation?
19. What an honorable man he is, to do all that for \$4,000!
20. Go back two hundred years, and see how those brave little fellows are struggling for freedom!

LESSON XI.

SIMPLE THEMES.

BY SIMPLE THEMES are to be understood such subjects for composition as do not require a large amount of labor and research.

The common facts of every-day life furnish ideas which almost any young person, of ordinary ability, can express. Such writing is commonly plain, and requires but little talent. Most of the compositions prepared as school exercises are usually simple themes.

The first difficulty which perplexes the beginner is, *what to say* about his subject. He would naturally endeavor to find some book which treats of it; and, if he is *so fortunate* as to find one, would take from it what would serve his purpose. But he is here instructed that *there is a nearer and more fertile source which will furnish him with materials*, provided he seeks for them in a proper way. That nearer source is *his own mind*, working on the materials which it already possesses.

DIRECTIONS.

1. Before taking up the pen to *write*, it will be well to *think* for some time on the subject; beginning by fixing in the mind its exact meaning; removing everything that is doubtful or equivocal in its signification; and, when difficulties of that kind occur, determining the true import of the word by its etymology or derivation.

2. Having determined the true meaning of that which is the subject of the exercise, the next step to be taken is to ascertain its necessary and accidental qualities. This may generally be done by an analysis.

3. The qualities of the subject having been ascertained, together with their effects upon general or particular objects, a comparison is easily drawn between it and some other object.

4. A consideration of what has been gained to the world by the influence or operation of the subject; or, what the world would have lost or wanted, had the subject no existence, will suggest further ideas, which may, with advantage, be introduced into the exercise.

5. These reflections will enable the writer to determine with accuracy whether the subject be good and commendable, or bad and deprecable; and from what its excellence or inferiority respectively proceeds.

6. If the writer has any acquaintance with history and geography, he may consider, likewise, its connection with the manners and customs of different nations, both of ancient and modern times; its prevalence at any period, or in any particular portion of the world; and the station in society where it especially prevails.

7. These considerations and reflections form what may be called *the study of the subject*; AND SHOULD GENERALLY BE MADE BEFORE THE WRITER TAKES UP HIS PEN TO RECORD A SINGLE IDEA. Each and all of them, by a fundamental principle of the mind, called association, will suggest other ideas, which will not come alone; and the difficulty of ascertaining

what to say, will probably be succeeded by the difficulty of determining *what to omit*. Here, too, he may be assisted by a recurrence to the rules of *Unity*; as they relate not merely to a sentence, but to the whole exercise.

The following order, in the arrangement of the topics to be noticed in a simple theme, may be found useful to the student, in the treatment of many subjects. The order, however, must, in all cases, be natural, and a set form for all subjects must be carefully avoided.

1. The definition.
2. The cause.
3. The antiquity, or novelty.
4. The universality, or locality.
5. The effects, namely, the advantages or disadvantages.
6. The antithesis.
7. The conclusion and comparison.

An example follows in which this arrangement is illustrated.

Example.

Definition.

The proper culture of the human mind is its education. This culture has always been regarded by every thinking person as a subject of great importance, both to the individual himself and to society in general. Such an opinion is founded upon reason, and is worthy of the most careful consideration.

Cause.

A parent who is sensible that his child is a rational being, endowed with faculties susceptible of a high degree of cultivation, and is likewise conscious that the happiness of the child would, in a great degree, be promoted by the improvement of those powers, would naturally bestow much attention to the subject.

Antiquity.

Accordingly, we find, that from the earliest ages of the world, wherever the means of education have been enjoyed, few have neglected to avail themselves of its advantages. The Greeks and the Romans, among whom were produced such prodigies of excellence in every kind of writing, and in every department of civil and military life, were remarkably attentive to the education of their children; insomuch that

they began their education almost with their birth. In Sparta, children were taken from their parents at a very early period of their age, and educated at the public expense; and a celebrated Roman writer advised those parents who destined their children for public speakers, to choose nurses for them who have a good pronunciation.

Novelty.

At the present day we find no less attention paid to this momentous subject; although the modes of education adopted by the moderns differ in many respects from those which were practiced in ancient times. The strictness of discipline which prevailed among the Spartans, the Romans, and the Greeks has given place to a milder regimen; but whether this very strictness, coupled as it was with methodical instruction, had not a beneficial tendency, is a question which is not yet fully decided.

Universality.

But however the ancients and the moderns may differ in their modes of discipline and instruction, the subject of education itself has received from all nations, and in all ages, that attention which its importance demands. Even the savage takes care to instruct his child in hunting, fishing, and those branches of knowledge which are necessary for him.

Locality.

But in no country has greater attention been paid to the subject than in this. Here its importance is properly estimated; and on no subject has more expense been lavished, and more talent employed, than in the advancement and improvement of the cause of education. Our forefathers have incorporated it in their civil institutions, and pledged their substance for its support. Hand in hand with religion, it has received the smiles of the aged, the favor of the good, and the support and encouragement of the law.

Advantages.

From the promotion of this important subject, the greatest benefits have been derived. The knowledge acquired by one portion of the world has been transmitted to another, without distinction of distance or diversity of age. The circle of human enjoyments has been enlarged, and a wide field has been opened, where the highest happiness of which our nature is susceptible may be enjoyed, independently of the common sorrows and misfortunes of life. The enlarged and enlightened views it gives of the world at large justly entitle it to much attention; and go very far to supply those imperfections which every one in a state of nature must necessarily feel.

Antithesis.

But nothing will show the advantages of education in a stronger light than a contrast with the disadvantages which arise from the want of it. A person who has been well educated has the mind and body so cultivated and improved, that any natural defects are removed, and the beauties of both placed in so fine a light, that they strike us with double force, while one who has enjoyed no such advantage has all his natural imperfections remaining; and to these are added artificial ones, arising from bad habits. The former engages the attention of those with whom he converses, by the good sense he shows on every subject, and the agreeable manner in which he shows it. The other disgusts every company which he enters, either by his total silence and stupidity, or by the ignorance and impertinence of his observations. The one raises himself to the notice of his superiors, and advances himself to a higher rank in life. The other is obliged to act an inferior part among his equals in fortune, and is sometimes forced to seek shelter for his ignorance among the lowest orders of mankind.

Conclusion.

From these considerations, we must rank the cause of education among the vital interests of mankind.

Comparison.

To extinguish it would produce a darkness in the moral world like that which the annihilation of the sun would cause in the material; while every effort that is made to advance and promote it is like removing a cloud from the sky, and giving free passage to the light "which freely lighteth all things."

Exercise.

The following subjects are suggested for the exercises of the pupil; but any other may now be taken, in connection with the remarks which have been premised.

- | | |
|----------------|-----------------|
| 1. Government. | 8. Traveling. |
| 2. War. | 9. Poetry. |
| 3. Peace. | 10. Painting. |
| 4. Youth. | 11. Music. |
| 5. Old age. | 12. Commerce. |
| 6. Friendship. | 13. Gaming. |
| 7. Books. | 14. Philosophy. |

LESSON XII.

COMPLEX THEMES.

By **COMPLEX THEMES** we are to understand such subjects as require more research than ordinary exercises, and more thought and system in their preparation.

Complex themes assume something of the argumentative style.

The following points should be attended to, in writing on a complex theme : —

1. No assertions must be made in the exercise, but such as are generally received, and believed to be true, unless they are accompanied with proper proof. This proof must be furnished either by the senses ; by consciousness ; by experience ; by undeniable truths, such as axioms and intuitive propositions ; by analogy.

2. The arguments which are introduced must be so arranged that those which precede shall throw light on those which are to follow, and form a connected chain of comparisons, by which, ultimately, the agreement or disagreement expressed in the propositions shall be made manifest.

3. All objections which may be raised against the proposition must be candidly and explicitly stated and answered.

4. The proof may be concluded with a recapitulation, containing a brief review of the united strength of all the arguments which have been brought to confirm it.

Sometimes the different sections of a complex theme may be nicely arranged in some such order as this : —

1. The **PROPOSITION**, or **NARRATIVE** ; where we show the meaning of the theme by amplifying, paraphrasing.

2. The **REASON** ; where we prove the truth of the theme by some reason or argument.

3. The **CONFIRMATION** ; where we show the unreasonableness of the contrary opinion ; or, if we cannot do that, we try to bring some other reason in support of it.

4. The **SIMILE**, or **COMPARISON**; where we bring in something in nature or art similar to what is affirmed in the theme, for illustrating the truth of it.

5. The **EXAMPLE**; where we bring instances from history to corroborate the truth of our theme.

6. The **TESTIMONY**, or **QUOTATION**; where we bring in proverbial sentences, or passages from good authors, to show that others think as we do.

7. The **CONCLUSION**; when we sum up the whole, and show the practical use of the theme, by concluding with some pertinent observations.

With regard to these particulars, it may be observed that it is not necessary that *all* should enter into the plan of *every* exercise; nor is it expedient that they should, in all cases, be taken in the order here presented.

Example.

VIRTUE IS ITS OWN REWARD.

Proposition.

Virtue may be defined to be doing our duty to God and our neighbor, in opposition to all temptations to the contrary. This conduct is so consonant to the light of reason, so agreeable to our moral sentiments, and produces so much satisfaction and content of mind, that it may be said to carry its own reward along with it, even if unattended by that recompense which it generally meets in this world.

Reason.

The reason of this seems to lie in the very nature of things. The all-wise and benevolent Author of nature has so framed the soul of man that he cannot but approve of virtue; and has annexed to the practice of it an inward satisfaction and happiness, that mankind may be encouraged to become virtuous.

Confirmation.

If it were not so, — if virtue were accompanied with no self-satisfaction, no heartfelt joy, we should not only be discouraged from the practice of it, but should be tempted to think there was something very wrong in the laws of nature, and that rewards and punishments were not properly administered by Providence.

Simile.

But as, in the works of nature and art, whatever is really beautiful is generally useful; so in the moral world, whatever is virtuous or praiseworthy is at the same time so beneficial to society that it generally meets with a suitable recompense.

Example.

How has the approbation of all subsequent ages rewarded the virtue of Scipio! That young warrior had taken a beautiful captive, with whose charms he was greatly enamored; but, finding that she was betrothed to a young nobleman of her own country, he, without hesitation, generously delivered her up to him. This one virtuous action of the noble Roman youth has rendered him more illustrious than all his conquests.

Testimony.

The loveliness of virtue has been the constant topic of all moralists, both ancient and modern. Plato beautifully remarks, that if virtue were to assume a human form the whole world would be in love with it.

Conclusion.

If, therefore, virtue is of itself so lovely; if it is accompanied with the greatest earthly happiness, — a consciousness of acting rightly, — it may be said to be its own reward; for, though it is not denied that virtue is frequently attended with crosses and misfortunes in this life, and that there is something of self-denial in the very idea of it; yet, as the poet expresses it, —

“The broadest mirth unfeeling folly wears,
Is ———
Less pleasing far than virtue’s very tears.”

The directions contained in the following sentences may be found serviceable to the young writer; but he should be careful to exercise his own judgment as to how far he binds himself to any set form of treating a subject.

DIRECTIONS.

1. Commence the exercise by defining or explaining the subject of the assertion.
2. If it have any opposite, it may be defined and explained and the one compared with the other by an antithesis.

3. Give some reasons drawn from the antithesis, why what is asserted with regard to the subject is not true in relation to its opposite.

4. Additional reasons, drawn from the nature of the subject, such as its permanency, immutability, effects on society, on ourselves, etc., may then be adduced.

5. Introduce some quotation from a respectable author, to show that others think as we do on the subject.

6. Give some example of the truth of the proposition, drawn from history.

7. Draw the conclusion wherein the truth of the proposition is asserted as a necessary inference from what has been advanced.

8. A simile, or comparison, may frequently be used at the close, by which an argument drawn from analogy may be given with good effect.

Exercise.

The following subjects are suggested for the practice of the pupil in complex themes.

Delays are dangerous. Order is of universal importance.
No art can be acquired without rules. Nip sin in the bud.
None are completely happy. Patience removes mountains.
Trust not to appearances. Well begun is half done.
Avoid extremes. Necessity is the mother of invention.
Pride is the bane of happiness. Custom is second nature.
Honesty is the best policy. Pride must have a fall.
A man is known by his company. Time is money.
Evil communications corrupt good manners.
Perseverance accomplishes all things.
Make no more haste than good speed.
Use pleasures moderately, and they will last the longer.
Too much familiarity commonly breeds contempt.
'Tis ill playing with edged tools.
Real knowledge can be acquired only by slow degrees.
Learning is better than houses and lands.

LESSON XIII.

DIVISION.

THE word "*Division*" is here used in a sense somewhat peculiar.

The exercises of this lesson consist of outlines of subjects, which the student is required to fill up; but, as the sections of the various subjects are already given, the work of the pupil really consists in treating his subject by *divisions*.

The term *division* is, also, appropriate in another sense. Since nothing but the leading sections of each subject are furnished, the student must, of course, make the secondary divisions for himself.

He is, therefore, called upon to exercise his ingenuity in dividing a subject into various subordinate heads.

Example.

On the Importance of a Well-spent Youth.

OUTLINE.

1. All desire to arrive at old age; but few think of acquiring those virtues which alone can make it happy.
2. The life of man a building; youth the foundation.
3. All the later stages of life depend upon the good use made of the former.
4. Age, therefore, requires a well-spent youth to render it happy.

The Theme founded on the above.

[The numbers in the following refer to the preceding heads.]

(1.) A desire to live long is the fervent wish of all the human species. The eastern monarchs, who wanted to make all human happiness center in themselves, were saluted with the flattering exclamation, "O king! live forever!" Thus all propose to themselves a long life, and hope their age will be attended with tranquility and comfort; but few consider that a happy old age depends entirely upon the use we have made of our time, and the habits we have formed, when young. If we have been profligate, dissipated, and insignificant in our earlier years, it is almost impossible we should have any importance with others, or satisfaction to ourselves in age.

(2.) The life of man is a building. Youth is to lay the foundation of

knowledge, habits, and dispositions, upon which middle life and age must finish the structure; and in moral as in material architecture no good edifice can be raised upon a faulty foundation.

(3.) This will admit of further illustration in every scene of life through which we pass. The children who have not obtained such a knowledge of the first rudiments of learning in their infancy as they ought to have done are held in contempt by boys or girls who have played less, and learned more. The youth who misspends his time, and neglects his improvement at school, is despised at the higher seminaries of learning by those who have been more industrious at school. The man of business and the man of leisure, who have lost the golden opportunity of advancing themselves in knowledge while young, often find themselves degraded, for the want of those acquirements which are the greatest ornaments of human life; and when age has lost every occasion of advancing in knowledge and virtue, what happiness can be expected in it?

(4.) The infirmities of age want the reflections of a well-spent youth to comfort and solace them. These reflections, and nothing but these, are, by the order of a wise Providence, capable of supporting us in the last stage of our pilgrimage.

Thus, a misspent youth is sure to make either a miserable or a contemptible old age. This has been happily expressed by the poet, where, speaking of those who in youth give themselves up to the vanities of life, he says:—

“See how the world its veterans rewards,—
A youth of folly; an old age of cards.”

Exercise.

1. *On the Necessity of Submission to Teachers.*

1. Submission to teachers and superiors necessary in all states of life, exemplified in the cases of the young soldier, and the patient suffering under disease.

2. The ancient Lacedæmonians thought submission to superior authority so necessary, that they required their magistrates to submit to singular customs, in token of their obedience to the laws.

3. It is a law of nature that, if we would gain anything, we must give up something.

2. *On the Importance of a Good Character.*

1. Every man is deeply interested in the character of those with whom he associates.

2. When we wish to employ a physician, a lawyer, a tradesman, or a servant, the first thing we regard is his character.

3. Young people ought to be doubly careful of their character, as a false step in youth may sully their whole future life.

3. *On Time.*

1. Our happiness in this world and the next depends on a proper use of time.
2. Youth apt to be deceived, in counting upon much future time.
3. The longest life cannot afford to run in debt with time, or burden to-morrow with the business of to-day.
4. Much can be accomplished by an orderly distribution of time.

4. *On Good Manners.*

1. Good manners the art of making people easy.
2. Good manners arise from humility, good nature, and good sense; and ill manners from the opposite qualities.
3. Good sense and integrity, if we are sure we possess them, will not make good manners unnecessary; the former being but seldom called out to action, but the latter continually.

5. *On Taste.*

1. Taste and fashion distinct and different things.
2. The principles of fashion are nothing but whim and fancy; but those of taste are beauty and proportion.
3. Taste is born with us, as memory and other faculties of the mind are.
4. The different degrees of taste we find in different persons are more owing to cultivation than to nature.

6. *On the Folly of indulging the Passion of Anger.*

1. The absurd excuse for angry people, a proof of the folly and crime of anger.
2. Anger, when indulged, often causes people to do the most ridiculous things.
3. Passionate people can restrain their anger before their superiors; therefore they can always do it.

7. *On Contemplation.*

1. Rational contemplation both profitable and delightful.
2. Contemplation of the heavenly bodies raises our minds to adore the power and the glory of the Deity.
3. A view of the earth, with its various animals, excites us to admire His wisdom and benevolence.

8. *On Generosity.*

1. Generosity is doing something more than we are obliged to do.
2. We must do justice, to escape the censure of the laws; but to be generous, we must do something more than the laws require.
3. Christian morality is true generosity.

9. *On the Correspondence between True Politeness and Religion.*

1. It is commonly supposed that politeness and religion have no relation to each other.
2. The rules of politeness express that benevolence *artificially* which the rules of religion require of us in reality.
3. Polite persons devoid of sincerity are hypocrites in benevolence.

10. *On the Art of Pleasing.*

1. A desire to please in conversation is laudable.
2. If we desire to please others, for their sakes, we shall generally succeed; if for our own sake, we shall generally fail.
3. Good sense must show us how we are to adapt our conversation to our company.
4. Justness of thinking, and propriety of expression, the basis of the art of pleasing in conversation.

11. *On Modesty.*

1. Modesty a refined compliment to those we address.
2. All are friends to the modest, and enemies to the presumptuous man.
3. Modesty a proof of good sense.
4. Modesty the peculiar ornament of the female sex.

12. *On Parental Affection.*

1. Parental affection implanted by Providence for the preservation of the species.
2. To God, therefore, the Universal Parent, we are indebted for parental affection.
3. Parental affection shows the duty of filial affection.
4. Ingratitude in a child toward a parent the most odious of crimes.

13. *On History.*

1. The most useful of human knowledge derived from history.
2. History exhibits the different states of society, and the causes of them.
3. History furnishes important lessons in morality.
4. The history of a state and the history of an individual perfectly parallel.

14. *On a Love of Order.*

1. A love of order is a love of beauty, propriety, and harmony, in the celestial, terrestrial, and moral worlds.

2. A love of order appears in the regulation of our expenses, in the spending of our time, in the choice of our company, and in our very amusements.

3. A love of order will appear in the most trifling concerns; as the state of our books, our papers, our clothes, and everything that belongs to us.

15. *On Dress.*

1. Dress a picture of what passes in our minds.

2. Dress sometimes a test of good sense.

3. Dress a criterion of our taste in painting and statuary.

4. Dress (so far as it respects neatness and cleanliness), of great importance to the first impression we make upon others.

16. *On Delicacy of Passion.*

1. People of great delicacy of passion are apt to be extremely overjoyed or mortified at the agreeable or disagreeable accidents of life.

2. People of this class less happy than those that have less delicacy.

3. Occasions of pleasure much less frequent than those of pain; and, therefore, people of a delicacy of feeling more subject to be unhappy.

17. *On Affectation.*

1. Affectation is apparent hypocrisy.

2. It has its origin in vanity.

3. Affectation hurts the pride of others, either by endeavoring to impose upon them or excel them, and therefore makes them its enemy.

4. Nothing more exposes affectation than contrasting it with its opposite. Affectation wears a disguise, is a double character, and creates suspicion. Simplicity is what it appears to be; has a unity of character, and creates confidence.

18. *Of the Effects of Learning on the Countenance.*

1. A fine mind, appearing in the countenance, superior to a fine set of features.

2. A taste for polite literature calculated to give a sweetness to the expression of the countenance.

3. The mind in some degree always visible in the face; and, therefore, those who wish to have a fine countenance ought to cultivate those virtues which are the real ornaments of the human character.

19. *On the Evils of Obstinacy.*

1. Obstinacy assumes the semblance of a virtue.

2. Obstinacy, under the disguise of steadiness, the vice of every stage of life.

3. Truth alone can make obstinacy laudable.

20. *On Flattery.*

1. Flattery proceeds from some bad design, and is gratifying only to the pride of the person flattered.

2. Flattery particularly dangerous to youth, as it prevents their improvement.

3. A flatterer is always to be suspected of some insidious intention.

21. *On the Passions.*

1. The passions are implanted in us for the most useful purposes, namely, activity and benevolence.

2. No necessity of guarding against the absence of the passions, but against their predominance.

3. The government of the passions the most important part of education.

4. Religion the best guard and guide of the passions.

22. *On the Difference between Fashion and Beauty.*

1. Fashion reconciles us to the greatest oddities and extravagances.

2. If there be not a beauty in dress, independent of fashion, it is absurd to call one fashion prettier than another.

3. The power of custom is that which makes us always think the present fashion pretty; and this power of custom is strengthened by association.

23. *On Solitude.*

1. Solitude much admired by those who have never experienced it, and seldom approved by those who have; since many have been obliged to quit it, and return to the world.

2. The reason why solitude is generally intolerable to those who have been in busy life is, that habits are not easily changed.

3. The mind must be employed actively or passively, or be miserable.

24. *Delicacy of Taste not so dangerous as Delicacy of Passion.*

1. Delicacy of taste very similar to delicacy of passion.

2. Delicacy of taste is charmed with the beauties of poetry, painting, and music, and as much disgusted with their imperfections.

3. As delicacy of passion is attended with more pain than pleasure, because we cannot command the accidents of life; so delicacy of taste is attended with more pleasure than pain, because it can be more frequently indulged by the perusal of whatever pleases us.

LESSON XIV.

METHODIZING.

AFTER the learner has acquired some degree of skill in thinking and writing, and has been taught, by the models and other directions, to fill up the outlines, it will be a useful exercise for him to make the outlines or skeleton of a subject. The difficulty of the exercise should not prevent the pupil's attempting it; for, it will be recollected, no one can write well, who has no ability to present his subject in a methodical manner.

As no two individuals would probably *methodize* a subject in the same manner, the only directions the teacher can give are,

First, That particular attention must be paid to the *UNITY* of the subject; and no particular or head be introduced which is not strictly and intimately connected with it.

Second, The heads, or divisions, should be sufficiently comprehensive to embrace all that is important pertaining to it.

There are two methods by which the principle of this lesson may be carried out; namely, one by presenting merely the heads of an essay; as, for instance, if the subject of *Independence* were given to be methodized, the skeleton may thus be presented.

SKELETON.

1. The meaning of independence.
2. Its effects upon the character.
3. Its effects upon society.
4. The different kinds of independence.
5. The difference between independence and obstinacy.

Another method is presented in the following.

On Dependence.

1. All created beings dependent.
2. The influence of a sense of dependence on religious duty favorable.

3. Different kinds of dependence.
4. Pecuniary dependence the most humiliating of any.
5. Pecuniary dependence naturally degrades the mind, and depraves the heart.
6. Young people ought to be particularly careful to avoid pecuniary dependence.

Exercise.

1. Benevolence.
2. Clemency.
3. Charity.
4. Custom.
5. Courage.
6. Cruelty.
7. The ocean.
8. The air.
9. Filial affection.
10. Purity of thought.
11. Poverty not disgraceful.
12. Local attachment.
13. The power of association.
14. Contrivance proves design.
15. The art of printing.
16. Power of conscience.
17. Superficial attention to a great variety of pursuits, prejudicial to the advancement of knowledge.
18. Necessity of controlling the passions.
19. The consequence of perseverance in error.
20. Innocence is the softest pillow.
21. The probable state of the world at the present time, had letters never been invented.
22. The earth a scene of pleasure and improvement.
23. Magnificence of the universe.
24. The consequences of a perfect freedom of action, unrestrained by law or conscience.
25. Good society improves the mind.

LESSON XV.

INVESTIGATION.

THE principles of the preceding lessons having been practised with special reference to the effect intended to be produced by them, namely, *to make the pupil in some degree conscious of the resources of his own mind*, he may now be taught to investigate a subject, assign causes, trace effects, and draw inferences. Inductive reasoning involves no principle which is not clearly intelligible, and easily practised at an early age. The facility of the process has already been tested in other branches of education; and its importance is so great that no one can make a good writer without considerable attention to it.

The manner in which it is to be applied in this lesson will be better understood by an example than by any other explanation.

Suppose, then, that the teacher * proposes to the pupil, as an object of investigation, to discover *The state of Egypt, in respect to government, science, and art, in the time of Moses*; and the only datum (or subject of certain knowledge) given him is this single fact, that *fine linen existed in Egypt at that period*.

Now, if this subject be given to the pupil, without any direction as to the manner of conducting the investigation, it is not probable that he will be able to prosecute it. The teacher must begin by directing the attention of the learner *to the manner in which linen is produced*; that it is an effect proceeding from some cause; that fine linen — that is, fine compared with other fabrics at that time — must be formed of fine thread; that fine thread can be made of fine flax only; that fine flax must go through various acts of preparation, in which many workmen are employed, before the thread could be made into fine linen.

Again; the pupil must be informed that the production of

* These remarks are taken, with slight alterations, from Jardine.

fine flax requires an improved state of agriculture, and the raising of many other kinds of grain, wheat, barley, etc., to support the cultivators of flax, and the artists who form it into cloth. In no country can flax be the sole article of cultivation. It may, then, certainly be inferred that, in the time of Moses, the art of agriculture, and the arts connected with it, had arrived at considerable perfection.

Returning again to the *datum*, fine linen can be woven only in a fine loom, which must be accommodated to the fine texture of the threads; and a fine loom cannot be made without much skill in the arts of working wood and metal. The latter is extracted, with great labor, from ores dug from the bowels of the earth, and must undergo many difficult and laborious processes before it becomes malleable. The former, also, must undergo much preparation before it can go into the hands of the carpenter; the loom itself is a complex machine, and proves great skill and progress of the mechanical arts in Egypt at the time of Moses.

Again; the weaving of fine linen supposes that artists, by imitation and example, have acquired skill and dexterity in that art; and such perfection cannot be expected in any country, till a division of labor — the greatest instrument of improvement in all the arts — be in some degree established.

The skilful weaver must be wholly occupied in making fine linen; and therefore there must exist many other artists employed in providing food, clothes, and lodging, the necessaries and conveniences of life.

Before the arts could have made such progress in any country, men must have acquired much knowledge of facts and events, by observation and experience; and have laid the foundation of general knowledge, by speculating on means of improving the arts, on removing the obstacles which retard their progress, and in opening up prospects of higher degrees of perfection.

Farther; without taking up time to follow the natural and connected progress of the arts from their rude to their more perfect state, this process of investigation may be concluded

with observing that there can be little progress, either in art or science in any country, without the existence of a supreme controlling power, in some or other of its forms, by which men are compelled to live in peace and tranquility, and the different orders of society are prevented from encroaching on each other, by every individual being kept in his proper station. No arts or divisions of labor, no fine linen or fine workmanship of any kind, can be found in those nations which live in continual warfare, either among themselves or with their neighbors. Thus, by such a continued chain of regular and progressive deductions, proceeding from the *datum* with which it begun, and without information from any other quarter, we have sufficient reason to believe that, at the time of Moses, Egypt was a great and populous country; that the arts and sciences had made considerable progress; and that government and laws were established.

By presenting such connected chains of reasoning to the mind of the pupil, he will readily perceive the connection of the facts, and be prepared to apply a similar process to other subjects of investigation.*

MODEL

When Pompeii was discovered, a barber's shop was found furnished with materials for dressing hair. From this circumstance, what may be inferred with regard to the attainments of this city in the arts and sciences?

Among savage nations we find no distinct trades or occupations. Each person prepares such articles only as are necessary for his own use; such as his tenement, his tools, and his clothing, without receiving assistance from others. Therefore, if the old maxim, "Practice makes perfect," be true, all work must be very rudely and incompletely finished, as each person would be a learner in every different article he needed. The principal food of the savage consists of such fruit and vegetables as the earth produces spontaneously, in addition to what is easily obtained from the sea and the forest. His habitation is usually a mere hut, little better than those formed by sagacious animals. The

* The author refers to the model in proof of the assertion, that the principle of investigation, unfolded in this lesson, can be creditably performed by pupils at an early age.

skins of beasts taken in hunting form the clothing of the savage. The females of such nations are almost universally treated as slaves, having the most severe portion of the labor assigned for their performance.

What a different picture did Pompeii present from the dwelling of a savage, when overwhelmed by the burning lava, and buried for so many ages in oblivion! A barber's shop, with implements for dressing hair, argues an improved state of the arts. In the first place, the principal art learned by the ancients was war. Now, their passion for this must have subsided in some degree, and a pacific disposition have pervaded the inhabitants of Pompeii, ere their attention would have been directed to improvement in anything else. A wise legislator would likewise have been required to frame laws, and magistrates to administer justice, by enforcing them. Again; a state of undisturbed peace must always continue some length of time, in order that the sciences may flourish; as political commotions, whenever they exist, usually occupy the first place in the minds of a nation. Distinct and separate trades must have had existence in Pompeii; otherwise there would have been no such thing as a barber's shop. Doubtless there were a great variety of trades, as that of a barber is one of the least useful. In order to the erection of a shop, farmers would be needed to cultivate the earth, that those engaged in other occupations might be supported. Mines must have been discovered, and their uses determined. Articles of iron must have been made by blacksmiths, after the iron had been prepared by those whose business it was. Knives and other cutting instruments would require a cutler, after the steel had been prepared from iron by another class of persons. Again; after the timber had been taken from the forest, and in some measure prepared, a carpenter would be needed to build the house. To heat his curling-irons, the barber must have a chimney, which would require a mason; and the mason must have bricks and mortar with which to erect it. The clay of which bricks are made must be moulded into the proper shape, and then burnt sufficiently hard to be used. The mortar consists of lime, sand, and hair. The art of making glass must have been discovered, otherwise the barber's shop would have been rather too dark to dress hair with much taste.* Glass, besides other materials, would require a particular kind of sand and pearlash. Pearlash requires much labor in its extraction from ashes. A diamond must have been obtained to cut the glass, consequently precious stones must have been in use. Again; a glazier would have been needed to set the glass in window-frames. For that purpose he would have wanted putty. One of the materials of putty is linseed oil. This oil is extracted from the seed of flax. Now, it is not probable that flax was cultivated

* This model was written by a young lady, whose opportunities for correct information have not been coextensive with her wishes to enjoy them. Slight inaccuracies, therefore, in the premises will, it is hoped, be pardoned.

merely for its seed; therefore, we may reasonably suppose that it went through all the various operations requisite for making it into cloth. The loom and wheel used in manufacturing cloth must have required much skill and workmanship in the artist, and much genius in the inventor. And if cloth were made from flax, might it not also be made from other productions of the earth? As mines were common, and men were engaged in so many different arts, it is not likely that they remained without the convenience of coined money. The existence of a barber's shop also argues that balls and public amusements were common; otherwise there would have been no occasion for a barber; as most persons, by spending a few moments, can dispose of their hair very decently. It also argues that there were a class of persons, who, being possessed of wealth, could spend their time in pursuit of pleasure. If the various mechanical arts had arrived at such a degree of perfection, is it not probable that the commerce of Pompeii had become quite extensive? If so, vessels must have been employed to transport articles from place to place. For the management of vessels, something of navigation and astronomy must have been known. If paint were in use, and vessels were painted, as was doubtless the case, chemistry must have been understood in a degree. Pompeii, therefore, at the time of its overthrow, was nearly as far advanced in the arts and sciences of civilized life as we now are. Yet they were in a state of heathenish superstition, without any correct system of morals or religion; and, compared with the United States of America, were a miserable people. This, then, should excite the gratitude of every inhabitant of our happy land.

Exercise.

The pupil having been taught by the preceding observations, in connection with the model, to trace a cause and effect, may now investigate the following subjects.

1. The remains of sea-shells, and bones of marine animals, have been found buried many feet below the surface of the ground, at a great distance from the sea, and on the top of high mountains. Does this circumstance add confirmation to any fact stated in the book of Genesis?

2. At the time Mexico was discovered, a number of large monuments, or pyramids, built of unburnt bricks, cemented with mortar, was discovered in different parts of the country. What conclusion can be drawn from these remains of Indian

workmanship, respecting the civilization of Mexico at the time it was discovered?

3. The north-western part of America is separated from the north-eastern part of Asia by a narrow strait, which, according to Indian tradition, was once fordable at low water. Will this circumstance throw any light upon the manner in which America was peopled?

4. What metal is most serviceable to mankind?

5. How could the various wants and necessities of mankind be supplied, if gold and silver, which form the money of most nations, had never been discovered?

6. How can the necessity of the different classes of society be shown?

7. What art, manufacture, or profession, is most serviceable to mankind?

8. What manufacture was probably the first performed by mankind?

9. How was land cultivated before the discovery of iron?

10. Which is the more serviceable to mankind, the boats, ships, and other vessels intended for the water, or those vehicles designed for the land?

11. Of what articles of luxury or convenience should we now be destitute, if the mariner's compass had never been invented?

12. What comforts or conveniences have been added to the sum of human enjoyment, by the discovery of the art of making glass?



LESSON XVI.

STYLE.

SINCE no two persons are exactly alike, no two persons will express their thoughts in precisely the same manner. The mode in which a writer expresses his ideas is called his style. The style of some writers is exceedingly fine, while

that of others is coarse and rough ; just as some persons are pleasing and refined in their manners, while others are unpleasant and vulgar.

The style of any piece of composition is very important. There is, of course, room for each writer to express his own peculiarities, and there can be no originality in a literary work unless the author does show that he possesses a mode of expression peculiarly his own. If a writer attempts to form his style exactly like that of somebody else, should he succeed in the attempt, he would have no style at all of his own, but only that borrowed from somebody else.

Nevertheless, there are many erroneous forms of expression, which are to be considered blemishes in any one's mode of writing, while there are certain essential properties which are necessary to every good style. These essential properties are explained in the succeeding lessons.

It cannot be too strongly impressed upon the student's mind that the general style of any author depends materially upon the degree of intellectual cultivation he possesses ; hence the more general information one requires, the more he is qualifying himself to become master of a good style. Much, likewise, depends upon the natural disposition of the writer ; he who is subject to very violent changes of temper is apt to show this trait in his writings. It, therefore, follows that the culture of the passions is important.

Exercise.

The following extract, from Prof. Winchell's late work, "Sketches of Creation," is given as a specimen of very fine style. The student will write out a summary of the qualities he finds in the piece, naming, at the same time, any figures of speech it contains.

"A thousand years of storm and lightning have passed, and the primeval tempest is drawing to a close. The waters are now permitted to rest upon the surface. By degrees the clouds are exhausted, and sunlight filters through the thin envelope. As the morning of another geological epoch dawns, it reveals the change of scene. The surface which, in the preceding age, was scorched and arid, is now a universal

sea of tepid waters. The earliest ocean enveloped the earth on every hand; a few isolated granite summits perhaps protruded above the watery waste. Around their bases careered the surges which gnawed at their foundations. Geology is unable to aver that any of them survived the denudations of this first detrital period. The demands of nature for material from which to lay the thick and massive foundations of the stratified pile of rocks were enormous, and it is probable that whole mountains were quarried level by the energies of this young, fresh, and all-embracing ocean. Probably, however, the nuclei of some of our oldest mountain masses, though subsequently elevated to their present altitudes, may be regarded as the remnants of the granite knobs that reared their frowning and angular visages above the primordial deep. If so, the erosion of the waves and the battering of the tempests have given to their sides and heads a smooth and bald roundity. But most, if not all, of the original pinnacles of the earth's crust have been leveled to the water's surface and spread over the floor of the sea. To-day we may gather up the fragments, not from the bottom of the sea, but raised again mountain high, or incorporated into the fabric of new-built continents! Sublime ruins! What are the marbles of Nineveh, or the columns of the Parthenon, in comparison with these hoary relics of Nature's primeval structures?"



LESSON XVII.

CORRECTNESS.

THE term *correctness* is very comprehensive; it may be said to include all those properties of writing which make a composition of any kind just right.

All matters pertaining to the proper spelling of words, and the etymology or syntax of the language, are to be settled by the authority of the best usage. This can only be perfectly ascertained by reading the productions of the most elegant writers. Dictionaries and grammars, however, furnish most of the required knowledge.

In order to secure correctness in the particulars above mentioned, the following rule should be observed.

RULE 76. — *Never use forms of words, or expressions, condemned by the best writers.*

Those forms of words, or those expressions which some good writers disapprove, but which are approved by other equally correct authors, are not included in the rule, of course; for these are matters in which individual taste differs. Among the best writers there is a general agreement with respect to the spelling of most words, and the syntactical forms of the language. Indeed, this agreement is much more general than people are apt to imagine.

With regard to matters of punctuation, capital letters, the use of figurative language, length of sentences, etc., there is range for the exercise of individual taste; and a writer may be quite different in these respects from the majority of those generally recognized as the standard, and yet equally correct. There are, however, some understood principles, from which no one is at liberty to depart. *The exhibition of taste must never violate established laws.* Since judgment plays an important part in this element of style, let it be a judgment founded upon general cultivation and a right use of reason.

Exercise.

Correct the errors in the following sentences.

1. Each of these men bought a new hat for themselves.
2. The man and the horse hath fallen into the sea.
3. We must all allow that the publication of so important a work is a historical event.
4. By nine o'clock to-morrow, I will be a hundred miles from here.
5. All the generals, more particularly the oldest one, was exceedingly active.
6. He labored moderate steadily.
7. Think how every one of those human beings are compelled to suffer for the want of air.
8. The change coming to you is a pair of dollars.
9. When next you visit the city, please bring me a brace of books.
10. He was not at all controlled in his desires.

11. Do not say within thyself that "thou art the finest of women."

12. I neither wrote the letter myself, or directed my clerk to write it.

13. Being as I am going away, I will let you have the use of my horse.

14. Writing learns you to write.

15. These words were wrote some ten years ago.

16. The record of that transaction having been accomplished stands 'gainst him.

17. He procured a honest man for his gardener.

18. Mr. Wilkins went away this morning.

19. He attributes the loss to him having bought too much stock.

20. Where was you at the time?

21. It was not settled lawful.

22. Go on with your studies.

23. The country looks beautifully just now.

24. You have not acted wise.

25. He has done better than I shall ever be able to.

26. I cannot recommend him.

27. They had all left but she, at the time to which we refer.

28. There let him lay.

29. No man should injure his neighbor's property; his house, his cattle, his fences, etc.

30. He that will not work, you must not reward.

31. Your friend is terribly refined, and speaks better than me, in many ways.

LESSON XVIII.

PROPRIETY.

NEXT to correctness, *propriety* is to be regarded as the most essential feature of a good style.

This quality is, in truth, the expression of good judgment on the part of a writer. *Composition may be correct while it lacks propriety.* It is only when the writer employs correct language, with some degree of good taste, that he can secure both of these important qualities.

RULE 77. — *Never use objectionable words or expressions of any kind.*

By "objectionable" words or expressions we mean such words as are not properly introduced into the language, and such expressions as are not authorized by the usage of good writers. Propriety forbids the use of newly-coined words until it has been shown, by good authority, that they are absolutely needed.

There is a class of expressions which are especially to be objected to; it consists of such forms of speech as are only employed by the uneducated and vulgar. Even many common sayings which are allowable in conversation ought not to be admitted into serious composition.

RULE 78. — *Foreign words and phrases should not be used, unless they express the meaning better than English words.*

There are, however, some foreign terms which express an author's meaning more completely than any expression in our own language; these it is quite allowable for any writer to use, to a reasonable extent; but, carried too far, this practice gives a foreign cast to the whole composition.

RULE 79. — *Technical words should be employed only when writing upon scientific subjects.*

When an author is writing expressly for learned men, he may employ such language as they are capable of understanding; the same is true when he writes for common readers; he should then use language which plain people can readily understand. The nature of some subjects is such that few if any writers can make them plain to the general mass of the people; but whoever attempts to popularize topics of this character

must be very careful not to employ forms of speech which none but those who are familiar with the arts and sciences can comprehend. Simplicity of style is intimately connected with propriety; or, rather, it is one of the elements of propriety.

Exercise.

Correct the errors in propriety.

1. He is engaged in a treatise on the interests of the soul and body.

2. He is not a whit better than those whom he so liberally condemns.

3. An eloquent speaker may give more, but cannot give more convincing arguments than this plain man offered.

4. I had as lief do it myself, as persuade another to do it.

5. If you want to have a handsome page, you must see that the register is perfect.

6. Bear away for the first port you can make.

7. The eagle killed the hen, and eat her in her own nest.

8. True wit is nature dressed to advantage; and yet some works have more wit than does them good.

9. The pretenders to polish and refine the English language have generally multiplied abuses and absurdities.

10. He is our mutual benefactor, and deserves our respect and obedience.

11. He feels any sorrow that can arrive at man.

12. The garment was decently formed, and sewn very neatly.

13. She has phthisis pulmonalis.

14. We will mellow him with clubs.

15. The conscience of approving one's self a benefactor is the best recompense for being so.

16. Science is now springing up.

17. No less than two hundred scholars have been educated in that school.

18. You will not think that these people, when injured, have the least right to our protection.

19. These may be called the beginning rudiments of Latin.
 20. The meaning of the phrase, as I take it, is very different from the common acceptation.
 21. Whom do you mean said it?
 22. Let us consider the works of nature and art properly under our notice.
 23. Arbitrary power I look upon as a greater evil than anarchy itself, as much as a savage is a happier state of life than a slave at the oar.
 24. The lines on that page are not sufficiently leaded.
 25. Get gone away as quick as possible.
 26. Leave bothering the boy, I say.
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LESSON XIX.

PRECISION.

PRECISION is that quality of style which requires the use of just words enough to express the meaning intended. It does not allow the writer to employ all the words which *might* be used ; but only such as he *must* use. The reason is plain ; every word that does not add some change to the idea expressed is worse than useless, as it must inevitably weaken the force of the expression. Precision and strength are, in many ways, closely related.

The first rule to be observed in securing precision to style is the following.

RULE 80. — *The words used should express the exact idea intended, neither more nor less.*

In a language like the English, where there are so many words which mean the same, or nearly the same thing, it is not generally difficult to find words exactly suited to the purpose of the writer. We may, therefore, lay down, as a second principle in precision, the following.

RULE 81. — *The greatest care should be used in the employment of synonymous words.*

This rule is really a special application of the general principle enunciated in the first one. There is not, however, a more important principle to be kept in mind than the direction just given, with regard to synonyms. A great deal of the elegance of composition consists in a judicious use of these words; and he who desires to be precise in his language should make this branch of study a special subject of attention.

Another direction to be observed, with regard to precision, relates to the extent of meaning which any word possesses. The principle referred to is included in the following rule.

RULE 82. — *Avoid such words as not only express the meaning intended, but those which are capable also of being understood in a different sense.*

This rule relates to a certain class of words, a class which is not, however, very large, that express all the writer wishes, but express it in such a way that a different idea can, likewise, be gathered, although this secondary meaning is not very obvious, and would not, perhaps, be perceived at first sight. It is best always to avoid all kinds of ambiguity.

The rules so far mentioned may be correctly termed etymological; the one now to be given is properly syntactical.

RULE 83. — *Arrange the words and sentences in such a way that each element in the sentence may express precisely the desired meaning.*

While we are attending to precision, we must be on our guard, lest, from the desire of pruning too closely, we retrench all copiousness. To unite copiousness and precision, to be full and easy, and, at the same time, correct and exact in the choice of every word, is, no doubt, one of the highest and most difficult attainments in writing.

Exercise.

Correct the following sentences.

1. There can be no regularity or order in the life and conduct of that man who does not give and allot a due share of his time to retirement and reflection.
2. The old woman wants washing.
3. Poverty induces and cherishes dependence; and dependence strengthens and increases corruption.
4. The speech and procession, three miles long, were very fine.
5. Though raised to an exalted station, she was a pattern of piety, virtue, and religion.
6. The habits of this nation are somewhat peculiar.
7. All the students were examined and questioned carefully.
8. This great politician desisted from, and renounced his designs, when he found them impracticable.
9. The truth of this statement must necessarily be plain.
10. They have rented the complete house.
11. He was of so high and independent a spirit that he abhorred and detested being in debt.
12. Paul McGregor acknowledged that he killed Miles Candlish.
13. The king generally makes it a habit to receive his friends once a month.
14. The human body may be divided into the head, trunk, limbs, and vitals.
15. When shall we receive any compensation and reward for our labors?
16. The world was conquered by Alexander, the greatest monarch of his time.
17. No nation ever did so much for freedom and individual liberty in so short a time.
18. That avaricious man never gets sufficient.
19. We proceeded regularly and according to rule.
20. He abused and ill-treated the boy.

21. You should not spend the precious duration of time in silly follies.

22. I have the most perfect horror of all his actions.

23. Do not give yourself any uneasiness ; that cannot possibly be.

24. Stay and remain.



LESSON XX.

CLEARNESS.

CLEARNESS is that quality of style that shows at once what is the meaning intended by the writer.

Clearness will always be secured when a writer employs appropriate words, properly arranged. When this is not done, we call the style obscure.

RULE 84. — *Understand thoroughly every subject upon which you attempt to write.*

No writer can expect to use language which will be clearly understood, if he does not know exactly what he is writing about.

RULE 85. — *Do not employ the same word with two different significations in the same sentence.*

For example ; "Turn to the right, and you will see the mountain right before you," is a violation of this rule. A man speaking in public violates the rule, when he says : " We will notice, in the first place, that we do not always act as well as we know how to act." He first uses the word " we," to designate himself ; and then, a moment after, he employs the same word for people in general. The word act is not open to the same objection ; for it has the same meaning in both cases.

RULE 86. — *Those parts of a sentence most closely connected should be placed near each other.*

"Mountains and rivers both attract the eye of the traveler, and often impede his progress." As this sentence stands, the meaning is that "mountains" and "rivers" do two things, — attract the traveler's eye, and impede his progress; but the idea intended is that two things do this; namely, "mountains" and "rivers;" the sentence should, therefore, read, "Both mountains and rivers," etc.

RULE 87. — *Several circumstances relating to the same fact should be so placed that each one may be plainly understood.*

Very long sentences should be avoided at all times; but, as they must occasionally occur, care must be exercised that the parts may be so placed that the meaning shall be easily perceived. Probably, obscurity arises more commonly from badly arranged sentences than from any other cause. Even many expressions which are quite plain, as the writer has determined to arrange them, would be still plainer if a little more skill had been shown by the author. We refer, now, to the standard literature of the language. Illustrations of the rule given above are abundant in the writings of good composers; and violations of the rule are also common.

Exercise.

Make the following sentences clear.

1. The words only had the desired effect.
2. Hence the impossibility appears, that an undertaking managed so should prove successful.
3. John paid for his farm a sum equal to one-third of William's debt, which is four hundred dollars.
4. The man lived ten years with a cousin of my own and who is now dead, leaving two thousand dollars to his heirs.
5. The embarrassments of the artificers rendered the progress very slow of the work.
6. I was walking along the street which leads from the Academy down to the place where the first church stood, which was built not long after the commencement of those hostilities that ended in the struggle of the Revolution,

where so many of our bravest men were killed, when I met my old friend.

7. The author of the volume wrote it in the month of July, after he had passed through the most fatiguing part of his life.

8. We do those things frequently, which we repent of afterwards.

9. He found the place replete with wonders, of which he proposed to solace himself with the contemplation, if he should never be able to accomplish his flight.

10. You can judge for yourself how far the judge was right.

11. Peter the Great was highly esteemed by men, who did so much for his country.

12. We should not claim the right to put others right unless we do right ourselves.

13. This mistake is so common that ninety-nine persons out of a hundred do not know they are making it.

14. May we not here say, with the poet, that "virtue is its own reward."

15. My leisure was then all occupied, while I occupied that house.

16. This was an undertaking which, in the execution, proved as impracticable as had turned out every other of their pernicious, yet abortive schemes.

17. The school may be opened as soon as it may be convenient on your part, though I think it may as well, for particular reasons, not commence sooner than the middle of May.

18. He labored to involve his minister in ruin, who has been the author of it.

19. These lines were written some fifty years ago, by one who has, for several years, lain in the grave, for his own amusement.

20. Of all others, is not this the most charming landscape?

21. He struck his brother, as he passed by him.

LESSON XXI.

UNITY.

THIS property of a good style consists in requiring that each sentence should have one leading proposition, and no other ideas can be introduced unless intimately connected with this principal proposition. It also requires that one leading thought should run through all parts of a discourse. In short, unity is that property of style which keeps subordinate ideas in their proper place, while the principal facts are made prominent.

RULE 88. — *Several facts having little or no connection with each other must not be grouped together in one sentence.*

It is very plain that if the attention is divided among many particulars, it cannot be fixed upon any one fact; and thus the mind becomes confused. Every sentence which lacks unity is weak and will never produce much impression. In this respect unity bears an intimate relation to strength; in fact, strength may be said to depend very materially upon unity.

In every composition there is always some connecting principle among the parts. Some one object must reign and be predominant. But most of all, in a single sentence, is required the strictest unity. For the very nature of a sentence implies that one proposition is expressed. It may consist of parts, indeed; but these parts must be so closely bound together as to make the impression upon the mind of one object, not of many.

RULE 89. — *The order of time must be observed, when narrating different events, in order to preserve the unity of discourse.*

This rule has especial application to historical composition. It is, however, equally applicable to any discourse into which the idea of time enters. Even the most common anecdote will fail to interest, if the mind is continually hurried back-

ward and forward, from one event to another, without any regular order.

RULE 90. — *Digressions of all kinds tend to destroy unity.*

Long clauses, or sentences introduced, either with or without parenthesis-marks, into the body of any proposition, are almost sure to break up the unity of such proposition. Sometimes a short parenthetical expression can be introduced, not only without injury, but with positive gain to the clearness of the other parts of the sentence. These cases are, however, quite rare; and, as a general rule, parenthetical clauses and sentences had better be avoided.

RULE 91. — *Sudden changes from one subject to another injure the unity of discourse.*

Such changes may occur in long sentences, where several different subjects are introduced; or they may be found in separate sentences. If the subject is changed very often, each sentence becomes, as it were, a new paragraph; so that the whole discourse is divided into little sections, almost entirely unconnected with each other. Persons of an impulsive disposition, or of a fitful mode of thinking, are liable to betray these traits of character in the style of their composition. The only remedy, in such cases, is a careful study of the principles of unity, and a more systematic manner of thinking.

Exercise.

Restore unity to these sentences.

1. The sun, approaching, melts the snow, and breaks the icy fetters of the main, where vast sea-monsters pierce through floating islands, with arms which can withstand the crystal rock; whilst others, that of themselves seem great as islands, are, by their bulk alone, armed against all but man, whose superiority over creatures of such stupendous size and force should make him mindful of his privilege of reason, and force him humbly to adore the great Composer of these

wondrous frames, and the Author of his own superior wisdom.

2. She left her home (what a home that was! where all the comforts of life abounded, where kind parents ministered to all her wants, though ever so trifling, where she was really happy), to work for the poor heathen in foreign lands, who did not know the blessings of the Gospel, or of faith in Christ.

3. After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness.

4. Before he completed his studies, he left the school.

5. Columbus would never have discovered America, although he had so much difficulty in getting means to set out on his voyage, if he had not been persevering, nor have been able to carry back to the Old World the proofs of his discovery.

6. The notions of Lord Sunderland were always good; but he was a man of great expense.

7. Prescott was a great historian; for there were difficulties to be overcome in writing such a work as the Conquest of Mexico, and he wrote, also, other valuable books on history, having spent the greater part of his life in the calling he most loved; his taste did not run in other directions.

8. Desires of pleasure usher in temptation, and the growth of disorderly passions is forwarded.

LESSON XXII.

HARMONY.

HARMONY is that quality of a style which renders the general flow of the sentences pleasing to the ear.

Harmony depends upon two things: the kind of words used, and the manner in which these words are arranged. There are certain words in the language which are always

unharmonious, and they should not be employed at all when other words will express the idea just as well. Most of the expressions of this character are embraced in the following classes:—

1. Long words with the accent very near the beginning; as, concomitant: or on the first syllable; as, peremptory.

2. Words with several unaccented syllables composed chiefly of consonants; as, flexibility.

3. Many double compound words; as, unthankfulness.

4. Words with unaccented syllables very much alike, and near each other; as, holily.

5. Words with many rough consonant sounds in them; as, crockery.

Such words as correspond in sound with the acts they represent are harmonious when employed with their appropriate meaning; but they become unpleasant when applied to that which they do not properly express. For example: when we say, "The torrent roars," the sentence is in perfect harmony with the motion of the water; but it sounds unharmonious to say, "A man roared with laughter;" for such laughing is not at all agreeable.

Another point claiming attention, under the head of harmony, is the arrangement of words. No sentence can sound well which is so put together that the various parts are awkwardly combined. In this respect clearness and harmony are related.

RULE 92. — *Never end a sentence abruptly, unless the sense is suddenly broken off.*

Generally, such unimportant words as *to*, *for*, *up*, etc., are out of place at the close of a sentence; they give an unfinished form, and produce an unpleasant connection of parts.

The kind of sentences employed is another source of harmony. All long sentences and no short ones in a paragraph will cause a dull style, destitute of melody. There should be a judicious selection of sentences varying considerably in length. Further than this, there must also be a general

variety in the arrangement of successive paragraphs. A set form or length for each paragraph produces monotony. There must, likewise, be a close connection between the different sentences and successive paragraphs, in the general flow of the language. A proper proportion in all respects is conducive to harmony; while any disproportion, either in the parts of sentences, or in the various paragraphs, injures the melody of the language.

Exercise.

Improve the harmony of the following sentences.

1. It belongs not to our humbled and confined station to censure, but to adore, submit, and trust.
2. You cannot too quickly master the elementary principles.
3. To use the Divine name customarily, and without serious consideration, is highly irreverent.
4. The unsuccessfulness of that enterprise is well known.
5. Morrison was concerned in the act accessorially.
6. Shamefacedness is not a commendable quality of character.
7. His home is in an inland district.
8. He received four dollars for forwarding fourteen men, more than a fortnight ago.
9. It is a mystery which we firmly believe the truth of, and humbly adore the depth of.
10. Recitative is a kind of chant.
11. Life cannot but prove vain to such persons as affect a disrelish of every pleasure, which is not both new and exquisite, measuring their enjoyments by fashion's standard, and not by what they feel themselves; and thinking that if others do not admire their state, they are miserable.
12. Run cursorily over the succeeding pages.
13. Indefatigable exertions almost always produce some degree of successfulness, at almost every trial.
14. From the favorableness with which he was at first received, great hopes of success were entertained.

15. Your minister is noted for his tender-heartedness.
16. You had better dispose of the matter summarily.
17. As a general thing, no general of good judgment will engage in a general engagement, unless he has great confidence in the successfulness of the undertaking.
18. I cannot approve of the opinions advanced by many chroniclers very much celebrated.
19. The affair was not looked into.
20. With what peremptoriness he settled the complicated account.
21. I wish you had a little more sobermindedness.
22. Pay great attention to the encyclical letter.
23. I could never listen attentively to these two tunes.
24. The preacher roared out the hymns.
25. In that place, the echo rings round the rising cliffs of the rugged mountains.
26. Then he was compelled to go mortifyingly forward.
27. The young man is studying farriery.



LESSON XXIII.

STRENGTH.

STRENGTH is that quality of style which causes a piece of composition to make a vivid impression.

Because a sentence is correct, or clear, it does not follow that it is as expressive as it can be made. A different arrangement of the words might give a great deal more force, and be, at the same time, equally correct and clear.

RULE 93. — *Place the leading word in a sentence in that position where it will be most prominent.*

Commonly the commencement of the sentence is the place where the most important word should be put; but often the close furnishes a more favorable position; much must be left,

in all cases, to the writer's own judgment; nothing farther than the above general rule can be given on this point.

RULE 94. — *No useless words should be allowed a place in the sentence.*

RULE 95. — *The language used and the subject treated must be in harmony with each other.*

Observation. — A sublime subject requires sublime language ; a trifling subject, trifling language ; a scientific subject, scientific language ; a common subject, common language ; and so on.

RULE 96. — *The connection of the different parts of a sentence, and the connection of one sentence with another should be made by as few connecting words as possible.*

RULE 97. — *The fewer the words employed to express an idea, the stronger the language.*

It is, of course, understood that the idea is to be fully and clearly expressed. One may catch the meaning of some very important thought from only one or two words ; but the thought cannot be said to be thus properly expressed.

RULE 98. — *Comparisons, allusions, etc., add to the strength of language, when chosen with care and judgment.*

He who follows the above directions, and exhibits, at the same time, a reasonable degree of originality in his style, will be likely to produce strong composition. This feature of originality has much to do with the strength of any writer's style ; and there is always room, independent of the rules, for him to display an original mode of expression.

Without doubt, the best qualification in a writer, towards securing strength in his compositions, is a cultivated taste, good judgment, and a general familiarity with the principles of language. Every step, therefore, which a young person takes in acquiring useful knowledge, and in improving his intellectual faculties, assists him in learning to express himself forcibly.

Exercise.

Make the following sentences strong.

1. If I mistake not, I think he is improved, both in knowledge and behavior.
2. The army was composed of Grecians, Carians, and Lycians, Pamphylians, and Phrygians.
3. It is six months ago since I paid a visit to my relations.
4. Every man who strives to get rich does not become such.
5. We can scarcely mention a more remarkable and distinguished gentleman.
6. The doctrine he became a follower of was not sound.
7. The body of the animal was strong, and proportionable, and beautiful, and fine.
8. I have here supposed that the reader is acquainted with that great modern discovery, which is, at present, universally acknowledged by all the inquirers into natural philosophy.
9. Give attention, and care, and thought to the business in which you are engaged.
10. Charity breathes long-suffering to enemies, courtesy to strangers, habitual kindness towards friends.
11. The regular tenor of a virtuous and pious life is too often grossly abused, and immoderately indulged.
12. Avarice is a crime which wise men are often guilty of.
13. We are struck, we know not how, with the symmetry of anything we see; and immediately acknowledge the beauty of an object, without inquiring into the particular causes and occasions of it.
14. A minister's power does not consist in, nor is it acquired by preaching sensational sermons.
15. These rules are intended to teach young persons to write with propriety, elegance, and perspicuity.
16. Shakespeare was master of, and well versed in good language.
17. I can say, without doubt, and without hesitation, that the assertions he has made are without foundation.

18. Form your measures with prudence; but all anxiety about the issue divest yourselves of.

19. The enemy said, I will pursue, and I will overtake, and I will divide the spoil.

20. The reason why he acted in the manner he did was not fully explained.

21. There is nothing which promotes knowledge more than steady application, and a habit of observation.

22. It is sad to behold a man trying for years to attain some object, and yet not succeeding in it.

23. If I were to give a reason for their looking so well, it would be because they rise early.

24. He is not a good man who avenges himself on his enemies, or takes vengeance on his foes.

25. It is proper to be long in deliberating; but we should speedily execute.

26. Thoughtlessness and inattention are bad qualities for any young person.

27. Sinful pleasures blast the opening prospects of human felicity, and degrade human honor.

28. We ought to respect the universal advice of all.

LESSON XXIV.

KINDS OF STYLE.

ALL kinds of style may be divided into two great divisions:—

1. GOOD. 2. BAD.

The first kind is, of course, that which is useful, and which the student is to cultivate; the second, evidently, should always be avoided.

The first class is again divided into the following kinds:—

1. *Plain*; 2. *Simple*; 3. *Neat*; 4. *Concise*; 5. *Florid*; 6. *Logical*; 7. *Flowing*; 8. *Nervous*.

All these varieties are so well indicated by the names they bear that but a short explanation of their nature is needed.

1. The **PLAIN STYLE** admits but little ornament. A writer of this kind rests almost entirely on his sense; but, at the same time, studies to avoid disgusting us like a dry and harsh writer.

Example.

We are aware that it is objected to poetry that it gives wrong views and excites false expectations of life, peoples the mind with shadows and illusions, and builds up imagination on the ruins of wisdom.

2. The **SIMPLE STYLE** is where the thoughts appear to rise naturally from the subject: the subject itself is considered with strict regard to the rules of unity, and is presented without much ornament or pomp of language.

3. The **NEAT STYLE** is characterized by attention to the choice of words, and the graceful collection of them. It admits considerable ornament, but not of the highest or most sparkling kind.

4. The **CONCISE STYLE** is one in which the author compresses his ideas in the fewest possible words, and employs those only which are most expressive.

Example.

Young man, you are a locomotive. You are a thing that goes by a power planted inside of you. You are made to go. In fact, considered as a machine, you are very far superior to a locomotive. The maker of the locomotive is man; your maker is man's Maker.

5. The **FLORID STYLE** abounds in figurative language. When the figures chosen are founded upon actual qualities in the subject, this is a very beautiful species of writing; but when the ornaments consist merely in words, the florid style is not altogether pleasing.

6. **LOGICAL STYLE** is that which possesses an argumentative character. It is very exact in the use of words, and the illustrations employed.

7. A **FLOWING STYLE** is one which passes along from one part of a subject to another with great ease.

8. The **NERVOUS STYLE** is that in which the words and figures employed are very expressive.

Example.

Shall the whole army of human deeds go roaring along the public thoroughfares, and Christian men be whelmed in the general rush, and no man be found to speak the real moral nature of human conduct? Is the pulpit too holy, and the Sabbath too sacred, to bring individual

courses and developments of society to the bar of God's word for trial? Those who think so, and are crying out about the desecration of the pulpit with secular themes, are the lineal descendants of those Jews who thought the Sabbath so sacred that our Saviour desecrated it by healing the withered hand. Would to God that the Saviour would visit his church and heal withered hearts!

Some varieties of bad style are: 1. *Dry Style*; 2. *Diffuse Style*; 3. *Feeble Style*; and, 4. *Labored Style*.

Exercise.

Write a composition of four pages, in each of the good styles mentioned in this lesson.

LESSON XXV.

FORMATION OF STYLE.

THE formation of a good style is a subject of great importance to a young writer, and he should be willing to spare no pains in attaining a pleasing mode of writing.

It must be understood that no complete system of directions can be given which will absolutely teach the student how to form his style; but hints can be furnished, and these will assist in acquiring an elegant mode of writing.

RULE 99. — *Study the beauties in the productions of good writers; but never imitate the style of any person.*

He who strives to imitate the exact kind of style of any author will fail, both in acquiring the peculiarities of that author, and in forming a good style for himself.

RULE 100. — *Write often, and with especial reference to the improvement of style.*

Plenty of exercise, well directed, is one of the best means of learning to write well.

RULE 101. — *Endeavor to suit your style to the subject upon which you are writing.*

A young writer is liable to fall into what may be called a "set way" of expressing himself on all occasions. The result of such a habit is to cause him to employ a style of writing for some subjects which is altogether unsuited to them, but which would be, probably, well adapted to another and a different theme.

RULE 102. — *Write slowly.*

This rule, although so brief, is one of the most important that can be laid down for the guidance of the student.

Exercise.

1. Write a composition of several pages in the best style you can command.
2. Criticise the following extract : —

THE POWER OF WORDS.

Words are most effective when arranged in that order which is called style. The great secret of a good style, we are told, is to have proper words in proper places. To marshal one's verbal battalions in such order that they may bear at once upon all quarters of a subject is certainly a great art. This is done in different ways. Swift, Temple, Addison, Hume, Gibbon, Johnson, Burke, are all great generals in the discipline of their verbal armies and the conduct of their paper wars. Each has a system of tactics of his own, and excels in the use of some particular weapon. The tread of Johnson's style is heavy and sonorous, resembling that of an elephant, or of a mail-clad warrior. He is fond of leveling an obstacle by a polysyllabic battering-ram. Burke's words are continually practising the broadsword exercise, and sweeping down adversaries with every stroke. Arbuthnot "plays his weapon like a tongue of flame." Addison draws up his light infantry in orderly array, and marches through sentence after sentence without having his ranks disordered or his lines broken. . . . John Neal's forces are multitudinous, and fire briskly at everything. They occupy all the provinces of letters, and are nearly useless from being spread over too much ground. Everett's weapons are ever kept in good order, and shine well in the sun; but they are little calculated for warfare, and rarely kill when they strike. Webster's words are thunderbolts, which sometimes miss the Titans at whom they are hurled, but always leave enduring marks when they strike. Hazlitt's verbal army is sometimes drunk and surly, sometimes foaming with passion, sometimes cool and malignant; but, drunk or

sober, are ever dangerous to cope with. Some of Tom Moore's words are shining dirt, which he flings with excellent aim. This list might be indefinitely extended, and arranged with more regard to merit and chronology. My own words, in this connection, might be compared to ragged, undisciplined militia, which could be easily routed by a charge of horse, and which are apt to fire into each others' faces.

E. P. Whipple.

3. Select some fine specimen of style, and mention the reasons why it is fine.

4. Tell what kind of style you would employ in writing a history, a poem on winter, a book on Natural Philosophy, a novel, a mathematical work, a description of a battle, a poem on natural scenery, an English Grammar, a Geography, a sermon, and a hymn.





PART IV.



MISCELLANEOUS.

THE subjects treated in this section of the work are so various, and different in nature, that the term "miscellaneous" seems the most appropriate title for Part Fourth.

Two subjects are treated at some length: Essays and Letter-Writing. These properly comprehend all the principles explained in the preceding portion of the work, and other principles, also, which belong exclusively to their own departments; hence, they will furnish a kind of review.



LESSON I.

LETTER-WRITING.

A WELL-written letter requires more skill in the use of language than many persons suppose.

A letter carefully and correctly worded, neatly arranged, and properly addressed, is a great recommendation to the writer, while a stranger is likely to be favorably impressed whenever he receives such a proof of cultivation.

Letters are the only means, in very many cases, which we possess of influencing others in our favor.

Many a man's fortune has been made or ruined by a single letter.

Some very important and valuable literary productions are sent into the world in the form of letters.

From these facts we conclude that no person should neglect the art of Letter-Writing.

SECTION I.

KINDS OF LETTERS.

The different kinds of letters are numerous.

1. Friendship letters.
2. Business letters.
3. Love letters.
4. Invitation letters.
5. Affection letters.

The first kind of letters is that form of epistolary writing employed by persons who are on friendly terms with one another. The acquaintance may be very intimate, or only moderate. The objects contemplated by letters between such parties are so various that it is quite impossible even to name them all. Usually, however, the conveying of general news or useful information is the cause of such writing. The term "business letters" conveys, by the very expression, the meaning of this class of epistolary correspondence. Love letters are such as are written by lovers, or by married people; although the latter often write other kinds of letters also, — on business, for example. Invitation letters are commonly nothing more than notes, and are often so called. Affection letters, or letters of affection, are such as pass between persons united by something more than mere friendship, such as *very* intimate friends, or relatives. Letters of this kind are often written by children to their parents, and from parents to their children. The letters between cousins are commonly of this kind. Friendship letters may be said to be a class between business letters and affection letters; while affection letters are a class between friendship letters and love letters.

The general principles for writing all kinds of letters are the same.

SECTION II.

PARTS OF LETTERS.

There are three parts to every letter: 1. The superscription; 2. The body; 3. The subscription.

The SUPERSCRPTION is that portion of the letter which comprises the name of the place from which it is written, the date at which it is written, and the complimentary address of the person to whom it is written.

The BODY of the letter is the chief portion, and contains the information to be conveyed.

The SUBSCRIPTION is the portion of the letter devoted to the closing address, the name of the writer, etc.

ADDRESS OF LETTERS.

The name of the person for whom the letter is intended, and the place to which it is to be sent should be written plainly on the envelope which contains the letter. Be careful not to use improper titles, and not to omit those which the rules of polite society require to be employed.

SECTION III.

FORMS OF LETTERS.

I. BUSINESS LETTERS.

Chicago, Ill., July 24, 1870.

Messrs. G. T. Baker & Co., }
New York. }

Gentlemen,

You will find inclosed the sum of \$340 (Three Hundred and Forty Dollars), being the balance of your account against me. Hoping to hear from you soon, I remain

Very truly yours,

R. M. Jones.

St. Louis, Mo., Aug. 7, 1870.

My Dear Sir,
Your favor of the 10th ult. is duly received. In reply, we would state that the work you mention will be published in about ten days. You will find enclosed a prospectus of the same.

Most respectfully yours,

Dr. Wm. Pitts,
Waltham, Mass.

Nowles & Potter.

Philadelphia, June 9, 1870.

Dear Sir,
Business of importance, both to you and to me, requires that I should see you personally for a short time. Will you, therefore, do me the favor to appoint some convenient time and place where we can converse freely and without witnesses, as you are well aware that the nature of our business is such that it will be proper to avoid publicity?

Respectfully yours,

Peter G. Hawksworth, Esq.

Thomas Smith.

Baltimore, Md., June 14, 1870.

Rev. Geo. E. Cutler,

Dear Sir,

The matter about which you consulted me, some two months since, has been duly considered by me; but I cannot agree fully with the sentiments you then expressed, etc.

Most truly yours,

W. T. Bleakhouse.

II. FRIENDSHIP LETTERS.

New York, May 24, 1870.

My Dear Sir,
I have heard, with great pleasure, that your son has safely arrived from his long and disastrous voyage. Allow me to congratulate you on his arrival, although I should have been better pleased, could I have included the complete success of his voyage in the congratulation.

Most truly yours,

Jonathan Morgan, Esq.

John Smith.

[REPLY.]

Boston, May 30, 1870.

Dear Sir,
I have received your kind congratulations in your letter of yesterday, and thank you for the interest you have manifested on

the occasion of the arrival of my son. It is true, that the voyage has been very disastrous, but the health of my son has been much improved by a change of climate; and I have great reason to be thankful that he has returned at all; and much more, since he has come back with confirmed health, and an invigorated frame.

Very truly and respectfully yours,

John Smith, Esq.

Jonathan Morgan.

Framingham, Mass., Dec. 18, 1869.

My Dear Uncle,

The interest which you have so steadily manifested in every individual of our family, persuades me that you cannot be indifferent to any important event which concerns us; and I rejoice in the opportunity now afforded me, of being the channel of communicating the news of an expected event, which we all anticipate with feelings of sincere pleasure. You were not ignorant of the civilities and attentions which, for some months past, have been paid by Mr. John Smith to your niece Elizabeth. These have resulted in an engagement, and the wedding-day is fixed for Tuesday, the 24th. She is very anxious that you would favor us with your presence on that joyful occasion, and you will contribute much to the gratification of the whole family, if your engagements will allow you to be with us. The wedding will be at the church at ten o'clock in the morning, and the bridal-party will return to our house immediately after the conclusion of the ceremony, to receive the congratulations of their friends, previous to starting on a short tour of a few weeks in the country.

Respectfully and affectionately yours,

Robert F. Forrester, Esq.

Henry G. Wharton.

III. INVITATION NOTES.

Mr. Williams's compliments to Mr. Porter, and requests the pleasure of his company to dinner on Tuesday, at 5 o'clock.

Beacon St., July 7, 1870.

[REPLY.]

Mr. Porter presents his compliments to Mr. Williams, and accepts, with pleasure, his kind invitation for Tuesday.

Beach St., July 8, 1870.

Chestnut St., Phil., Aug. 9, 1870.

My Dear Sir,

We shall be happy to have you join our excursion party on Wednesday next, at 8 P. M. We are going out for a little ramble in the woods, and shall return before evening.

Most truly

Your Friend,

John E. Wisely.

*To Dr. T. M. Banks,
No. 87 Walnut St.*

[REPLY.]

Walnut St., Aug. 10, 1870.

My Dear Friend,

I am very sorry to inform you that a previous engagement prevents me from accepting your invitation for Wednesday next. I hope you will enjoy yourselves very much. I should be delighted to be with you.

Most truly yours,

T. M. Banks.

*To John E. Wisely, Esq.,
Walnut St.*

STYLE OF LETTERS.

The style of letters generally should be somewhat free and easy. In cases where the parties are not well acquainted, a little more formality should be observed; and, when addressing persons of great rank, or those in prominent positions, the manner of writing should correspond with the situation of the individuals addressed.

Even in the most intimate relationships, never use language which would do you discredit, if it should happen to become public.

Exercise.

The student will now write,

1. A note of invitation to dinner; one to tea; one to spend the evening.
2. A note requesting a private interview on important business.
3. A letter announcing the death of a friend, a brother, sister, father, mother, etc.; and addressed to the same individuals respectively.

4. A letter describing a ride in the stage-coach (mentioning the passengers, etc., and their department) to or from any town or city mentioned.

5. A letter informing a friend of the misfortunes of another.

6. A letter announcing a birth, marriage, or engagement in the family.

7. A note requesting the loan of a volume.

8. A letter of thanks for some favor received.

9. A letter to a parent absent in a distant country.

10. A letter giving an account of an ordination, dedication, concert, exhibition, or of some curiosity.

11. A letter of friendship.

12. An answer to any of the above.



LESSON II.

ESSAYS.

I. DIFFERENT KINDS OF ESSAYS.

ALL written productions not sufficiently long to constitute a moderately sized volume are essays. We usually distinguish two classes of essay.

The first class is the Dissertation, the object of which is to present the different arguments on both sides of a disputed question; and, if possible, to discover the truth.

The second class consists of the Disquisition, which differs from the Dissertation chiefly in its being more pointed and usually not so lengthy.

All kinds of newspaper articles, whether editorials or the articles in the body of the paper, are properly essays.

A review of any book is usually a systematic essay.

All sorts of short tracts upon any subject are really essays.

Essays may be said to comprehend all kinds of writings for which there seems to be no other specific name.

REMARK. — When any of the above kinds of writing are printed in book form, they are usually termed *pamphlets*, and seldom bound in full book style, unless very valuable or important.

II. THE PARTS OF AN ESSAY.

All kind of essays possess the following essential parts.

1. The introduction.
2. The body.
3. The conclusion.

The first and third parts do not usually admit of any subdivisions; but the second is commonly subdivided in various ways, according to the nature of the subject treated. It would be impossible to present any one form of division which would be applicable to every kind of essay.

There is, however, a certain order which ought always to be observed in presenting the different ideas in the body of a discourse. When it is necessary to explain the meaning of any terms about to be used, this should generally be done immediately after the introduction; unless the explanation can be more plainly given further on in the discourse, and that without injuring the arrangement of other matter. Again; when the discourse is of an argumentative character, the writer should not present a weaker argument as the first one, nor as the last. The first and last arguments should be strong. The form of introduction and conclusion, likewise the general arrangement of the material in the body of the essay, must be left, with the few remarks made above, to the writer's own good judgment.

III. INVENTION,

Which is the obtaining of ideas, is the most important part of all kinds of composition.

In some kinds of writing, such as oratory and poetry, the labor of inventing is much greater than in plain narrative or description. The following directions will aid the young writer in "getting ideas" for an essay.

1. Make a plan or outline of the essay before writing any part of it.
2. Note down in writing any useful thoughts that may occur to you while you are collecting material for your essay.

3. Consult standard authors upon matters of history, the established truths of science, or any subject upon which it would ~~be~~ be improper to put forth one's own opinions in opposition to established facts.

4. Give the subject of your essay a large amount of careful, systematic thought.

5. Keep definitely before the mind the object you intend to accomplish by the essay.

Any essay which can be written with very little thought, or care, is usually of very little value. It is far better for a young writer to produce *one* good essay than a dozen poor ones. The author of "Gray's Elegy" wrote but few poems, — probably fifty octavo pages would contain all his poetical productions, — but what he did write was of the first class.

IV. HOW TO WRITE ESSAYS.

Having collected the requisite material for an essay, the next step is to put this into proper form. Some writers would compose the body of the essay first, and then write an introduction and conclusion; others would make a sketch of the whole essay, and then finish its parts in order. Doubtless each of these methods has its advantages, and it depends, in a great measure, on the genius of the author how far the one or the other is best calculated to secure success.

It is, however, necessary always to be careful that the various parts of an essay exhibit a proper connection with one another; hence, we may lay down the following rules as applicable to all essays, whatever may be their subject or their length.

RULE 103. — *The introduction of every essay should bear a proper proportion to the rest of the composition.*

RULE 104. — *The first sentence of every essay should, in general, be neither very long nor very short.*

RULE 105. — *The introduction of an essay should bear a close relation to what follows.*

RULE 106. — *The conclusion of an essay should contain only such remarks as naturally follow from the main body of the discourse.*

RULE 107. — *The conclusion of an essay should not be out of proportion with the rest of the discourse.*

RULE 108. — *No essay should terminate very abruptly, nor too gradually.*

The last rule requires a word of explanation. It does not say that an essay should *never* end abruptly; but only that it should not end *very* abruptly. There may be cases where, from the nature of the subject, a sudden ending would be appropriate; but such an ending would then be in keeping with the other parts of the discourse, while by an abrupt termination is to be understood one which is, in its very nature, unpleasant, being entirely unexpected.

After all corrections, changes, etc., have been made, the essay is to be rewritten carefully, as a finished copy. This should be done on good paper; generally white is to be preferred. The penmanship should be plain, with all the letters neatly formed. The size of the paper should be decided with reference to convenience; a common letter sheet will usually be found most suitable. A margin of about an inch and a half should be left at the left-hand edge of each page. Only one side of the paper should be written upon.

NOTE. — Several kinds of composition paper are now manufactured, and some of these are very convenient in size, as well as neat in appearance, for essays.

V. STYLE OF ESSAYS.

1. Since the term "essay" is very comprehensive, the styles employed in writing essays will be various.

2. Always let the style be in keeping with the nature of the subject upon which you are writing.

3. Always consider the class of readers for whom you intend your essay; and endeavor to write in such a manner that they will be both instructed and pleased.

4. Remember the old proverb: "Whatever is worth doing at all is worth doing well."

Exercise.

The student will write essays upon the following subjects.

- | | |
|---|---------------------|
| 1. Opinion. | 13. Music. |
| 2. Truth. | 14. Painting. |
| 3. Time. | 15. Liveliness. |
| 4. Hope. | 16. Chronology. |
| 5. Experience. | 17. The Scriptures. |
| 6. Falsehood. | 18. Speech. |
| 7. The public. | 19. Man. |
| 8. Studies. | 20. Thought. |
| 9. Unthankfulness. | 21. Playfulness. |
| 10. Ingratitude. | 22. Imagination. |
| 11. History. | 23. Walking. |
| 12. Drawing. | 24. Sleep. |
| 25. The relation which astronomy bears to geography. | |
| 26. Contempt of danger. | |
| 27. Natural philosophy. | |
| 28. The reason why a candle burns. | |
| 29. Which is the more necessary: the study of languages, or the study of mathematics? | |
| 30. Modern improvements. | |
| 31. The education demanded by the present day. | |
| 32. The manufacture of books. | |
| 33. The invention of printing. | |
| 34. Remarkable delusions. | |

LESSON III.

KINDS OF COMPOSITION.

ALL composition is divided, in the first place, into two great classes: Prose and Poetry. Each of these divisions is subdivided into several smaller sections; we shall notice only the different kinds of Prose.

Prose writings are divided into

1. *History*, which records the events which have taken place in the different ages of the world.

2. *Biography*, which is the history of individuals. When a person writes his own life, the history is called Autobiography.

3. *Oratory*. Orations are usually pronounced without the manuscript; but, in every case, the orator is supposed to have first prepared some written form of what he says.

4. *Essays*, which comprehend a variety of productions, as already noticed in the preceding chapter.

5. *Novels*, which are fictitious stories of all kinds. Lately, novels have been divided into several classes; as, historical novels, secular novels, and religious novels.

6. *Drama*. Dramatic writings are subdivided into tragedy and comedy. All kinds of dramatic productions represent peculiar phases of life and actions, by means of actors who stand in the place of the real persons who are represented.

7. *Sermons*, which are religious discourses given from the pulpit. These are usually founded upon some passage of Scripture, called the *text*. The delivery of sermons is called preaching.

8. *Lectures*. The term is very comprehensive, including all kinds of discourses, except sermons, which are given for the express object of imparting instruction. Some lectures are delivered from short notes; others are read from a manuscript; others, again, are given without any writing whatever.

9. *Letters*. These are written communications from one person to another. Sometimes the term is used in a more extended sense, as in its application to essays in epistolary form; such as those frequently found in newspapers, and many of the pamphlets, which appear from time to time, on questions of general or local interest.

10. *Description*, which is the act of describing the appearance of some object, or an account of its various qualities. This class of writings, though a distinct division by itself, often enters, to a large extent, into other varieties of composition, especially history.

The above classes are usually subdivided into several smaller sections, each of which is intimately dependent on the others.

The subject of poetical composition is not treated in this work, because it is impossible in an elementary book to give anything like a full exposition of the principles upon which poetry is constructed.

He who attempts to write verse must first learn to write good prose; if he does not understand the principles of prose composition, he will never make a poet.

LESSON IV.

PROMISCUOUS EXERCISES.

THE exercises contained in this lesson are intended to serve two purposes.

First; they may be used as additional practice on the principles taught in the several lessons, while the student is going through the book for the first time.

Secondly; they are particularly adapted for "review," after the rest of the work has been gone over.

The teacher who employs them for the former purpose will select such as he thinks his pupils require, bearing in mind that the selection should be something like the exercise in the lesson under consideration. When this lesson is used as a review, the best course will, probably, be to take all the sections in regular order. The wisest course may be to employ some of the exercises in connection with the lessons, and afterwards require them all to be studied in regular order.

1. Write ten sentences containing *common* nouns. Write eight containing *proper* nouns. Write twelve containing adjectives of two syllables, *in the positive degree*. Write nine containing adjectives, *in the superlative degree*, ending in *est*. Write four containing a noun in the nominative case. Write six containing verbs in the indicative mood. Write five with verbs in the infinitive mood. Write twelve containing adjectives in the comparative degree. Write eight with nouns in the objective case. Write nine containing one adverb each. Write six containing three adverbs each.

2. Write the following extract with capitals, etc., where they should be:—

and where are ye, o fearless men?
and where are ye to-day?
i call: the hills reply again
that ye have passed away;
that on old bunker's lonely height,
in trenton, and in monmouth ground,
the grass grows green, the harvest bright,
above each soldier's mound.

3. "*Necessity is the mother of invention.*" Prove this statement by examples drawn from History.

4. Write a letter from a young lady, at a boarding-school, to her mother, concerning her studies, and the progress she is making in them.

5. Tell what you saw on the road to school in the morning.

6. Describe the highest hill you have ever ascended.

7. Write a letter to your *youngest* cousin.

8. Write ten declarative sentences. Ten imperative sentences. Ten interrogative sentences. Ten exclamatory sentences. Write three sentences having compound subjects. Three having compound predicates. Make a sentence containing "is." Two, containing "went." Eight, containing "lived." Ten, containing "gone." Nine, containing "dwelt." Six, containing "think." Eleven, containing "imagined." Twelve, containing "broke." Nine, containing "supposed."

9. Write a short biography of some prominent Englishman. Give the leading events in the life of some noted Italian. Write a full account of some prominent American of past times. Write a short life of some prominent Frenchman. Write the leading events in the life of some noted German. Write a short sketch of some remarkable living man in the New World. Give an account of some remarkable person in the Old World.

10. Write out both sides of a debate on the question, Should every citizen be compelled to contribute to the support of religion?

11. Give a rule for the employment of each of the capitals in the following extract:—

"'Thanks be to God for mountains!' is often the exclamation of my heart, as I trace the History of the World. From age to age, they have been the last friends of man. In a thousand extremities they have saved him. What great hearts have throbbed in their defiles from the days of Leonidas to those of Andreas Hofer! What lofty souls, what tender hearts, what poor and persecuted creatures have they sheltered in their stony bosoms, from the weapons and tortures of their fellow-men!"

"'Avenge, O Lord, thy slaughtered saints, whose bones
Lie scattered on the Alpine mountains cold!'"

was the burning exclamation of Milton's agonized and indignant spirit, as he beheld those sacred bulwarks of freedom for once violated by the disturbing demons of the earth; and the sound of his fiery and lamenting appeal to Heaven will be echoed in every generous soul to the end of time."

12. Write an article for a newspaper, giving an account of the last lecture in your native place, or in the place where you are residing.

13. Draw up a plan for a novel of three hundred pages, giving the subject of each chapter, and the principal characters introduced.

14. Write an essay of several pages on the utility of studying Mathematics. Another on the utility of studying the ancient Classics. Another on the utility of studying the Modern Languages.

15. Write an essay showing the imaginary result, if the sun should be darkened for three months, beginning at the first of June.

16. Change the following poetical extract into prose.

" 'Hew down the bridge, Sir Consul,
With all the speed ye may;
I, with two more to help me,
Will hold the foe in play.
In yon strait path a thousand
May well be stopped by thee;
Now, who will stand on either hand,
And keep the bridge with me?'

Then out spoke Spurious Lartius,
A Ramnian proud was he:
'Lo, I will stand on thy right hand,
And keep the bridge with thee.'
And out spake strong Herminius,
Of Titian blood was he:
'I will abide on thy left side,
And keep the bridge with thee.'

" 'Horatius,' quoth the Consul,
'As thou sayest, so let it be.'
And straight against that great array
Forth went the dauntless three;

For Romans in Rome's quarrel
 Spared neither land nor gold,
 Nor son, nor wife, nor limb, nor life,
 In the brave days of old."

17. Write, in your own words, a short history of

1. Joseph. 2. David. 3. Samuel. 4. Noah. 5. Adam. 6. Ruth.
 7. Daniel. 8. Peter. 9. Paul. 10. Lydia. 11. Moses. 12. Matthew.
 13. Job. 14. Luke. 15. Mary Magdalene. 16. Joshua. 17. Esther.
 18. Nicodemus. 19. Lazarus. 20. Judas.

18. Give an account of your last vacation. Of your last holiday. Of your last day at school. Of your last lesson that day.

19. Use capitals where they should be employed in the following extract:—

"on the 10th of january a vessel from holland anchored off greenwich, and was welcomed with great respect. peter the first, czar of muscovy, was on board. he took boat with a few attendants, and was rowed up the thames to norfolk street, where a house overlooking the river had been prepared for his reception. his journey is an epoch in the history not only of his own country, but of ours, and of the world. to the polished nations of western europe, the empire which he governed had till then been what bokhara or siam is to us. that empire, indeed, though less extensive than at present, was the most extensive that had ever obeyed a single chief. on the baltic, russia had not then a single port. her maritime trade with the other nations of christendom, was entirely carried on at archangel, a place which had been created and supported by adventurers from our island. in the days of the tudors, a ship from england, seeking a north-east passage to the land of silk and spice, had discovered the white sea. the barbarians who dwelt on the shores of that dreary gulf had never before witnessed such a portent as a vessel of a hundred and sixty tons' burden. they fled in terror; and, when they were pursued and overtaken, prostrated themselves before the chief of the strangers, and kissed his feet. he succeeded in opening a friendly communication with them, and from that time there had been a regular commercial intercourse between our country and the subjects of the czar. the commercial intercourse between england and russia made some diplomatic intercourse necessary. the diplomatic intercourse, however, was only occasional. three or four times in a century extraordinary embassies were sent from whitehall to the kremlin, and from the kremlin to whitehall. the english embassies had historians,

whose narratives may still be read with interest. those historians described vividly, and sometimes bitterly, the savage ignorance and the squalid poverty of the barbarous country in which they had sojourned in that country. they said there was neither literature nor science, neither school nor college. the best educated men could barely read and write. the arithmetic was the arithmetic of the dark ages. even in the imperial treasury the computations were made by the help of balls strung on wires. round the person of the sovereign there was a blaze of gold and jewels; but even in his most splendid palaces were to be found the filth and misery of an irish cabin. so late as the year 1663 the gentlemen of the retinue of the earl of carlisle were, in the city of moscow, thrust into a single bedroom, and were told that, if they did not remain together, they would be in danger of being devoured by rats." — *Macaulay*.

20. Read the account of the settlement of Virginia, as given in some good history of the United States, and write an abstract in your own language.

21. Select from your reading books a specimen of concise style, and another specimen of diffuse style.

22. Give an abstract of the history of Cæsar's invasion of Britain.

23. Write a composition of several pages on Snow.

24. Select some chapter from St. Paul's Epistles and classify it.

25. Choose some subject and write both sides of a debate upon it.

26. Write an imaginary dialogue between two boys, about the shortest road to school.

27. Make a list of all the different books used in school.

28. Name all the articles in the school-room.

29. Select a specimen of prose literature in concise style, consisting of at least half an octavo page.

30. Write a letter to a wealthy merchant, requesting a situation as salesman in his establishment.

31. Write an advertisement describing a lost child six years old.

32. To what kind of style does each of the following extracts belong? and why?

"Methinks I see it now, that one solitary, adventurous vessel, the Mayflower, of a forlorn hope, freighted with the prospects of a future state, and bound across the unknown sea. I behold it pursuing, with a thousand misgivings, the uncertain, the tedious voyage. Suns rise and set, and weeks and months pass, and winter surprises them on the deep, but brings them not the sight of the wished-for shore. I see them now, scantily supplied with provisions, crowded almost to suffocation in their ill-stored prison, delayed by calms, pursuing a circuitous route, and now driven in fury before the raging tempest, on the high and giddy waves."

"And there was mounting in hot haste; the steed,
The mustering squadron, and the clattering car,
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war;
And the deep thunder peal on peal afar;
And near, the beat of the alarming drum
Roused up the soldier ere the morning star;
While thronged the citizens with terror dumb,
Or whispering, with white lips: 'The foes! They come! they come!'"

"The first, and almost the only book, deserving universal recommendation, is the BIBLE; and, in recommending that, I fear that some of you will think I am performing a superfluous, and others a very unnecessary, office; yet such is my deliberate opinion. The Bible is the book especially to be read at all ages, and in all conditions of human life; not to be read once or twice or thrice through, and then to be lain aside, but to be read in small portions of one or two chapters every day, and never to be intermitted unless by some overruling necessity."

QUEEN ISABELLA.

"Her manners were most gracious and pleasing. They were marked by natural dignity and modest reserve, tempered by an affability which flowed from the kindness of her disposition. She was the last person to be approached with undue familiarity; yet the respect which she imposed was mingled with the strongest feelings of devotion and love. She showed great tact in accommodating herself to the peculiar situation and character of those around her. She appeared in arms at the head of her troops, and shrunk from none of the hardships of war. During the reforms introduced into the religious houses, she visited the nunneries in person, taking her needlework with her, and passing the day in the society of the inmates. When travelling in Galicia, she attired herself in the costume of the country, borrowing for that purpose the jewels and other ornaments of the ladies there, and returning them with liberal additions. By this condescending and captivating deportment, as

well as by her higher qualities, she gained an ascendancy over her turbulent subjects which no king of Spain could ever boast."

"We touched on authority as the basis of household happiness, — a proof how antiquated are our notions. But if the very mention of authority, even in connection with the training of children, give an air of mustiness to our page, how shall we face the reader of to-day, when we avow that we judge no family to be truly and rationally happy, unless the head of it possess absolute authority, in such sense that his known wish is law, his expressed will imperative? Is this an anti-democratic sentiment? By no means. The ideal family supposes a head who is himself under law, and that of the most stringent and inevitable kind. It supposes him to hold and exercise authority under a deep sense of duty, as being something with which God clothed him when he made him husband and father, and which he is, therefore, on no occasion or account, at liberty to put off or set aside as a thing indifferent."

"We, brethren in the commonwealth of letters, all of us, from the most gifted to the humblest, are workers in history. Christianity, if we are true to our position and our nurture, is working through us upon the destinies of our country and of our race. Not the missionary only who goes forth, in the calm glow of apostolic zeal, to labor and to die in barbarous lands for the extension of Christ's empire; not the theologian only who devotes himself to the learned investigation and the scientific exposition of the Christian faith; not the preacher and the pastor only, — but all who act in any manner or in any measure on the character and moral destiny of their fellow-men, are privileged to be the organs and the functionaries of Christianity."

"In the cool thicket the red robin sings,
And merrily before the mower's scythe
Chirps the green grasshopper, while slowly swings,
In the scarce-swaying air, the willow lithe;
And clouds sail softly through the upper calms,
White as the fleeces of the unshorn lambs."

"Insist on yourself; never imitate. Your own gift you can present every moment with the cumulative force of a whole life's cultivation; but of the adopted talent of another you have only an extemporaneous, half possession. That which each can do best, none but his Maker can teach him. No man yet knows what it is, nor can, till that person has exhibited it. Where is the master who could have taught Shakespeare? Where is the master who could have instructed Franklin, or Washington, or Bacon, or Newton? Every great man is a unique. The

Scipionism of Scipio is precisely that part he could not borrow. If anybody will tell me whom the great man imitates in the original crisis when he performs a great act, I will tell him who else than himself can teach him. Shakespeare will never be made by the study of Shakespeare. Do that which is assigned thee, and thou canst not hope too much or dare too much."—*Ralph W. Emerson.*

"New England's dead! New England's dead!

On every hill they lie;
On every field of strife made red
By bloody victory.
Each valley where the battle pour'd
Its red and awful tide,
Beheld the brave New England sword
With slaughter deeply dyed.
Their bones are on the northern hill,
And on the southern plain,
By brook and river, lake and rill,
And by the roaring main."

"Hence were hurled the thunderbolts that shook the world, and whose vibrations tremble yet. Hither come the poet, the philosopher, the statesman, the scholar; and in no city of the world was there ever assembled so much human genius in every kind, and in every time, as in Rome."

"There are many who will be ready to think that light is a very tame and feeble instrument, because it is noiseless. An earthquake, for example, is to them a much more vigorous and effective agency. Hear how it comes thundering through the solid foundations of nature. It rocks a whole continent. The noblest works of man, cities, monuments, and temples are, in a moment, levelled to the ground, or swallowed down the opening gulfs of fire."

"Good-by, proud world! I'm going home;
Thou'rt not my friend, and I'm not thine.
Long through thy weary crowds I roam;
A river-ark on the ocean's brine,
Long I've been tossed like the driven foam;
But now, proud world! I'm going home."

"As we advanced, the valley still opened wider and wider, with a gentle ascent, and became full of tufts and shrubs, shut in on each side by lofty granite ridges with rugged, shattered peaks a thousand feet

high, while the face of Horeb rose directly before us. Both my companion and myself involuntarily exclaimed, 'Here is room enough for a large encampment!' Reaching the top of the ascent, or water-shed, a fine broad plain lay before us, sloping down gently towards the S. S. E., inclosed by rugged and venerable mountains of dark granite, stern, naked, splintered peaks, and ridges of indescribable grandeur, and terminated at the distance of more than a mile by the bold and awful front of Horeb, rising perpendicularly, in frowning majesty, from twelve to fifteen hundred feet in height." — *Ed. Robinson.*

"The mathematician, as already noticed, is exclusively engrossed with the deduction of inevitable conclusions, from data passively received; while the cultivators of the other departments of knowledge, mental and physical, are, for the most part, actively occupied in the quest and scrutiny, in the collection and balancing of probabilities, in order to obtain and purify the facts on which their premises are to be established. *Their* pursuits, accordingly, from the mingled experience of failure and success, have, to them, proved a special logic, a practical discipline, — on the one hand, of skill and confidence, on the other, of caution and sobriety; *his*, on the contrary, have not only not trained him to that acute scent, to that delicate, almost instinctive tact, which, in the twilight of probability, the search and discrimination of its finer facts demand; they have gone to cloud his vision, to indurate his touch, to all but the blazing light and iron chain of demonstration, leaving him, out of the narrow confines of his science, either to a passive *credulity* in any premises, or to an absolute *incredulity* in all." — *Chalmers.*

33. Write an advertisement of the entire stock in a whole-sale hardware store, to be sold at public auction, on the premises.

34. Select from your reading-book a specimen of the obscure style.

35. Write a favorable notice of some new work on Natural Philosophy.

36. Write about the word "Late."

37. Write a composition on each of the following proverbs, explaining its meaning, and showing how far it is true.

1. Man proposes, and God disposes.
2. Better late than never.
3. A little pot is soon hot.
4. Out of sight, out of mind.
5. Bargains are costly.

6. Tell no tales out of school.
7. Peacock, look at your legs.
8. Give the devil his due.
9. Set a thief to catch a thief.
10. Speak, that I may see you.
11. Tell a lie and find the truth.
12. All is well that ends well.
13. Strike while the iron is hot.
14. What can't be cured must be endured.
15. Talk of the devil, and he will come.
16. Smooth waters run deep.
17. As soon as a man is born he begins to die.
18. Every man thinks his own geese swans.
19. God's mill goes slowly, but it grinds well.
20. One need only die to be praised.
21. Fools must not be set on eggs.
22. What! keep a dog and bark myself?
23. Do not reckon without your host.
24. An idle brain is the devil's workshop.
25. Do not buy a pig in a poke.

38. Write a report of some public meeting which you have attended.

39. Write a notice, to be given out from the pulpit, of a Sabbath-school concert.

40. Select from your reading-book a specimen of each of the different kinds of style mentioned in this book.

41. Write an unfavorable notice of some new book which has lately been published.

42. Punctuate the following paragraph.

"If a person be literal and exact in his usual modes of speech reserved careful conscientious and in the habit of observing minutely the minor details of time place and circumstances we give weight to his testimony from these considerations but if a person be proved to have singular and exceptional principles with regard to truth if he be universally held by society to be so in the habit of mystification that large allowances must be made for his statements if his assertions at one time contradict those made at another and if his statements also sometimes come in collision with those of his best friends so that when his language is reported difficulties follow and explanations are made necessary all this certainly disqualifies him from being considered a trustworthy witness."

— *Mrs. Stowe.*

43. Write a circular for a boarding-school, giving such particulars as are usually expected in documents of that kind.

44. Select some fine specimen of literature from your reading-book, and tell in what its beauties consist.

45. Classify the XC. Psalm.

46. Write a letter for a newspaper, giving an account of the town or village in which you live.

47. Draw up a handbill for a course of miscellaneous lectures.

48. Write an allegory about the progress of science during the past and present centuries.

49. Select some fine specimen of poetry from your reading-book, and turn it into prose.

50. Write a critique upon some poem, selected from your reading-book.

51. Write a composition of some length, in which you will employ each variety of style mentioned in the lesson on the kinds of style.

52. Punctuate the following, and supply the capitals, etc., wanted: —

foul craven exclaimed ivanhoe does he blench from the helm when the wind blows highest

he blenches not he blenches not said rebecca i see him now he leads a body of men close under the outer barrier of the barbicon they pull down the piles and palisades they hew down the barriers with axes his high black plume floats abroad over the throng like a raven over the field of the slain they have made a breach in the barriers they rush in they are thrust back front de boeuf heads the defenders i see his gigantic form above the press they throng again to the breach and the pass is disputed hand to hand and man to man god of jacob it is the meeting of two fierce tides the conflict of two oceans moved by adverse winds

she turned her head from the lattice as if unable longer to endure a sight so terrible

look forth again rebecca said ivanhoe mistaking the cause of her retiring the archery must in some degree have ceased since they are now fighting hand to hand look again there is now less danger

rebecca again looked forth and almost immediately exclaimed holy prophets of the law front de boeuf and the black knight fight hand to hand on the breach amid the roar of their followers who watch the progress of the strife heaven strike with the cause of the oppressed and

of the captive she then uttered a loud shriek and exclaimed he is down he is down

who is down cried ivanhoe for our dear lady's sake tell me which has fallen

the black knight answered rebecca faintly then instantly again shouted with joyful eagerness but no but no the name of the lord of hosts be blessed he is on foot again and fights as if there were twenty mens strength in his single arm his sword is broken he snatches an axe from a yeoman he presses front de boeuf with blow on blow the giant stoops and totters like an oak under the steel of the woodman he falls he falls scott

53. Select from your reading-book a specimen of composition illustrating strength of style.

54. Select from your reading-book a specimen of prose composition, of about a page, and copy it, giving a reason for the use of each capital found in the piece.

55. Select from your reading-book some short poem, and turn it into prose.

56. Write a letter to the "Boston Journal," giving an account of a railway accident which happened to a train on which you were a passenger.

57. Write an allegory comparing tobacco to a thief.

58. Write a description of the building in which the school you attend is kept.

59. Select a short poem from your reading-book, and mention all the synonyms found in it.

60. Give the derivation of all the derivative words in Collins's "Ode to the Passions."

61. Copy some piece of poetry from your reading, and omit the capital letters, and the marks of punctuation. After several weeks take that same copy, and place in the proper capitals and punctuation. Then compare the extract with the printed page from which it was taken.

62. Select some common proverb, and write an explanation of its meaning.

63. Take some poem of several stanzas, and write your opinion of the piece.

64. Select a page of prose from your reading-book, and

give rules for the capitals employed, and the marks of punctuation.

65. Prepare a brief history of English literature, being careful to mention dates.



LESSON V.

RULES.

IN this chapter all the rules given in the previous part of the work are collected together, in order that any one of them may be easily referred to; and, also, that they may be given as a regular lesson in review, whenever the teacher may desire to do so.

1. *Write all exercises in Composition very carefully.*
2. *Write all compositions in black ink.*
3. *In using adjectives with nouns; always be careful to choose those adjectives which express exactly the meaning intended.*
4. *A capital letter should only be used where some advantage is gained by its employment.*
5. *The first word of every sentence and the first word of every line of poetry should begin with a capital letter.*
6. *The first word of any sentence introduced by a word or clause generally begins with a capital.*
7. *All proper names should begin with capital letters.*
8. *Words derived from proper names begin with a capital.*
9. *Every word that denotes the Deity should begin with a capital.*
10. *Pronouns relating to the Deity should generally commence with a capital.*
11. *The months of the year and the days of the week begin with capitals.*
12. *The words North, South, East, West, and North-west, North-east, South-west, South-east, commence with a capital, when they denote a section of country.*
13. *The pronoun I and the interjection O are always capitals.*
14. *Every direct quotation should begin with a capital letter.*
15. *All titles of persons begin with capitals.*
16. *All the principal words in the titles of books should begin with capital letters.*

17. *The several chapters or other divisions of any book begin with capitals.*
18. *Common nouns personified should begin with capital letters.*
19. *Any word particularly important may begin with a capital letter.*
20. *All words denoting religious denominations begin with capital letters.*
21. *In all kinds of advertisements nearly all the leading words usually begin with capitals.*
22. *In accounts, each article mentioned should begin with a capital.*
23. *The various branches of study are often written with capital letters.*
24. *Most abbreviations consisting of single letters begin with capitals.*
25. *Never personify in the third degree an object which has not dignity in itself.*
26. *A comparison should not be drawn between two objects which are so much alike that it is difficult to discover their difference.*
27. *No comparison should be founded on a likeness which cannot be perceived without much thought and reason.*
28. *The object from which a comparison is drawn must be one which people generally understand.*
29. *A comparison should never be drawn from a low object, unless we wish to degrade the object to be compared.*
30. *No comparison should be drawn between objects when the idea to be conveyed is not made any the plainer thereby.*
31. *A climax which is formed of expressions, each one containing a different idea, should have the weakest expression placed first, and each succeeding idea should be stronger than the one before it.*
32. *When several expressions are used, each one of which is not more forcible than the others, the shortest should be placed first, and each succeeding one should be longer than the one which precedes it.*
33. *A period is placed after every declarative and imperative sentence.*
34. *All abbreviations are followed by a period.*
35. *A period is placed after numbers in the Roman notation.*
36. *A colon is placed between the chief divisions of a sentence, when these are but slightly connected, and they are themselves divided by some other mark.*
37. *A colon is used after a sentence which announces a quotation not closely connected with it.*
38. *A colon is placed between clauses when the connection is so slight that any one of them might be made a distinct sentence.*
39. *A succession of clauses depending upon one principal expression should be separated by a semicolon.*

40. *A semicolon is placed after an expression which introduces particulars.*

41. *When a clause especially explains the meaning of some other expression, it is separated from that expression by a semicolon.*

42. *A semicolon is used to divide a sentence into sections, when the various parts are not sufficiently independent to require a colon.*

43. *A comma is placed between the particulars mentioned in a succession of words all in the same construction.*

44. *A comma is placed between each pair of words when each pair is in the same construction.*

45. *A comma is placed before and one after every parenthetical expression.*

46. *A comma is used before a quotation closely connected with the preceding words.*

47. *Expressions repeated must be separated by a comma.*

48. *A phrase or clause which explains, in any degree, the meaning of any other phrase or clause, is separated from it by a comma.*

49. *All modifying expressions, unless very closely connected with the rest of the sentence, are separated by a comma.*

50. *A comma must be used in sentences which would be misunderstood without it.*

51. *A comma is placed where a word is understood, unless the connection is very close.*

52. *An interrogation-point is placed after every sentence, phrase, or clause, which denotes a direct question.*

53. *An interrogation-point, inclosed in a parenthesis, is often used to denote doubt.*

54. *An exclamation-point is placed after every exclamatory sentence, clause, phrase, or word.*

55. *Where special emphasis is required several exclamation-points may be used.*

56. *An exclamation-point, inclosed in a parenthesis, is often used to denote peculiar surprise.*

57. *Most interjections take an exclamation-point after them.*

58. *A sudden turn in a sentence is shown by a dash.*

59. *An omission of the middle numbers in a regular series is denoted by a dash.*

60. *A word, or part of a word, omitted is denoted by a dash.*

61. *A dash is generally placed before the answer to a question when they both belong to the same line.*

62. *A dash is often used instead of the parenthesis-marks.*

63. *A dash is commonly used before an expression repeated for special emphasis.*

64. *A dash is generally placed after the sentence which introduces a quotation, when the quotation commences a new paragraph.*

65. *A dash is frequently employed to avoid too many paragraphs.*
66. *Every quoted passage is enclosed in quotation-marks.*
67. *Quotations consisting of more than one paragraph have the first quotation-mark at the beginning of each paragraph, but the second is used only at the end of the last paragraph.*
68. *When it is desirable to call especial attention to any quoted passage, the first quotation-mark may be used at the commencement of each line.*
69. *When a quotation contains a quotation, the latter has but one half the first quotation-mark before, and one half the second mark after it.*
70. *The parenthesis-marks enclose matter not actually connected with the sentence in which it occurs.*
71. *Brackets are chiefly used to enclose corrections.*
72. *The hyphen is used to separate the syllables of a word.*
73. *The apostrophe denotes a contraction.*
74. *The caret is used to show the omission of letters or words.*
75. *The asterisk, dagger, and similar marks are used to refer to notes at the foot or side of the page.*
76. *Never use forms of words, or expressions, condemned by the best writers.*
77. *Never use objectionable words or expressions of any kind.*
78. *Foreign words and phrases should not be used, unless they express the meaning better than English words.*
79. *Technical words should be employed only when writing upon scientific subjects.*
80. *The words used should express the exact meaning intended, neither more nor less.*
81. *The greatest care should be used in the employment of synonymous words.*
82. *Avoid such words as not only express the meaning intended, but those which are capable also of being understood in a different sense.*
83. *Arrange the words and sentences in such a way that each element in the sentence may express precisely the desired meaning.*
84. *Understand thoroughly every subject upon which you attempt to write.*
85. *Do not employ the same word with two different significations in the same sentence.*
86. *Those parts of a sentence most closely connected should be placed near each other.*
87. *Several circumstances relating to the same fact should be so placed that each one may be plainly understood.*
88. *Several facts having little or no connection with each other must not be grouped together in one sentence.*
89. *The order of time must be observed, when narrating different events, in order to preserve the unity of discourse.*

90. *Digressions of all kinds tend to destroy unity.*
91. *Sudden changes from one subject to another injure the unity of discourse.*
92. *Never end a sentence abruptly, unless the sense is suddenly broken off.*
93. *Place the leading word in a sentence in that position where it will be most prominent.*
94. *No useless words should be allowed a place in the sentence.*
95. *The language used and the subject treated must be in harmony with each other.*
96. *The connection of the different parts of a sentence, and the connection of one sentence with another should be made by as few connecting words as possible.*
97. *The fewer the words employed to express an idea, the stronger the language.*
98. *Comparisons, allusions, etc., add to the strength of language, when chosen with care and judgment.*
99. *Study the beauties in the productions of good writers; but never imitate the style of any person.*
100. *Write often, and with especial reference to the improvement of style.*
101. *Endeavor to suit your style to the subject upon which you are writing.*
102. *Write slowly.*
103. *The introduction of every essay should bear a proper proportion to the rest of the composition.*
104. *The first sentence of every essay should, in general, be neither very long nor very short.*
105. *The introduction of an essay should bear a close relation to what follows.*
106. *The conclusion of an essay should contain only such remarks as naturally follow from the main body of the discourse.*
107. *The conclusion of an essay should not be out of proportion with the rest of the discourse.*
108. *No essay should terminate very abruptly, nor too gradually.*

LESSON VI.

LIST OF SUBJECTS.

THE following list of subjects is given that the teacher may be able to select any particular theme upon which he would

desire his pupils to write. It frequently happens that a teacher considers his class sufficiently advanced to prepare a composition on some subject of which they have already a good degree of information, while another theme might present very formidable difficulties. In these cases, the instructor can run his eye over the list of subjects until he finds one suited to his purpose.

For the sake of convenience in referring to this list, each subject is numbered, and can be given out by the number, if deemed desirable.

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| 1. Time. | 31. A soul without reflection, like a pile without inhabitant, to ruin runs. |
| 2. System. | 32. Humanity. |
| 3. Youth. | 33. The dress is not the man. |
| 4. Zeal. | 34. History of a cent. |
| 5. Philosophy. | 35. Advice. |
| 6. Knowledge. | 36. Experience. |
| 7. Virtue. | 37. A good boy. |
| 8. Summer. | 38. History of a cat. |
| 9. Progress of error. | 39. Books. |
| 10. Poetry. | 40. Red ink. |
| 11. Taste. | 41. Description of the city of Boston. |
| 12. A visit to a school, public or private. | 42. Female character. |
| 13. Prayer opens heaven. | 43. Biography of Washington. |
| 14. Love. | 44. Ingratitude. |
| 15. Science. | 45. Hope. |
| 16. Natural history. | 46. Attachment to early habits. |
| 17. Misery is wed to guilt. | 47. Journal of a day's occupation. |
| 18. Whatever is, is right. | 48. Thoughtlessness. |
| 19. Treachery. | 49. History of a school-room. |
| 20. Wealth. | 50. Biography of Columbus. |
| 21. Writing. | 51. An account of the various religions in the world. |
| 22. Avoid extremes. | 52. Description of the city of Philadelphia. |
| 23. Progress of knowledge. | 53. Guesses. |
| 24. Winter. | 54. Carelessness. |
| 25. A shipwreck. | 55. Thought. |
| 26. Aristocracy. | 56. Daniel, in the lion's den. |
| 27. An earthquake. | 57. St. Peter. |
| 28. Misery. | |
| 29. Independence must have limits. | |
| 30. School-boys. | |

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| 58. The earth opens equally for the prince and the peasant. | 98. "How blessings brighten as they take their flight." |
| 59. Difference between "love" and "like." | 99. Appearance. |
| 60. Thoughtful. | 100. The pine tree. |
| 61. Spain. | 101. Love and wisdom dwell apart. |
| 62. The rise of some of the various religions in the world. | 102. Modesty graces every other virtue. |
| 63. The Bible. | 103. Teachers. |
| 64. June. | 104. The wide world. |
| 65. The number nine. | 105. The importance of order. |
| 66. French novels. | 106. Precocity. |
| 67. Black ink. | 107. Unanimity. |
| 68. Navigation. | 108. Noise. |
| 69. Paper. | 109. Government of the affections. |
| 70. Arithmetic. | 110. Fear. |
| 71. Photographs. | 111. Dissipation. |
| 72. Handwriting. | 112. Formality. |
| 73. German. | 113. Habit. |
| 74. A school-room. | 114. Experience, a dear teacher. |
| 75. A common ruler. | 115. Starry heavens. |
| 76. A gold pen. | 116. Poultry. |
| 77. Blank books. | 117. Religious faith. |
| 78. Composition. | 118. Politeness. |
| 79. Steel pens. | 119. Good manners. |
| 80. Railroads. | 120. Grandeur. |
| 81. The State House. | 121. "Handsome is that handsome does." |
| 82. The oak tree. | 122. Vivacity. |
| 83. No one lives for himself alone. | 123. Affectation. |
| 84. The danger of disobedience. | 124. A penwiper. |
| 85. Disease. | 125. Metallic pens. |
| 86. Courage. | 126. Newspapers. |
| 87. Worldly-mindedness. | 127. Inkstands. |
| 88. Government of the temper. | 128. Blue lines. |
| 89. Gaming. | 129. A young man. |
| 90. Providence. | 130. Vice lives and thrives by concealment. |
| 91. Purity of language. | 131. A pin. |
| 92. Beauty. | 132. Shoes. |
| 93. Obstinacy. | 133. Circulars. |
| 94. Modesty. | 134. Does it pay to smoke? |
| 95. A snow-storm. | 135. Baltimore. |
| 96. Cheerfulness of disposition. | 136. A sled. |
| 97. Reading. | |

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| <p>137. Too much care undermines the constitution.</p> <p>138. Writing letters.</p> <p>139. Inexperience.</p> <p>140. Railroad cars.</p> <p>141. Streets.</p> <p>142. Too much labor hurts the mind.</p> <p>143. Guess-work.</p> <p>144. Great bridges.</p> <p>145. Doors and windows.</p> <p>146. A bean.</p> <p>147. Private journals.</p> <p>148. Too much reading.</p> <p>149. The planetary system.</p> <p>150. Who wins by force but half o'ercomes his foe.</p> <p>151. Is war right?</p> <p>152. The happiness of innocence.</p> <p>153. The great lessons of history.</p> <p>154. Land-surveying.</p> <p>155. The recent discoveries in Astronomy.</p> <p>156. See to what deeds ferocious discord drives.</p> <p>157. Tobacco.</p> <p>158. Associations.</p> <p>159. Thinking.</p> <p>160. Laughing.</p> <p>161. Should the people be taxed to raise money to purchase more territory while there is land yet unsettled?</p> <p>162. Remember to preserve an equal mind in arduous affairs.</p> <p>163. Uncharitable spirit.</p> <p>164. Unkind.</p> <p>165. Talent.</p> <p>166. Timepieces.</p> <p>167. Poetry of the Bible.</p> <p>168. Pity.</p> <p>169. Patriotism.</p> <p>170. Politeness to all.</p> | <p>171. The advantages of early rising, and the arguments which may be adduced to prove it a duty.</p> <p>172. Temptation.</p> <p>173. Quarreling.</p> <p>174. Prudence.</p> <p>175. Perseverance.</p> <p>176. Quilting.</p> <p>177. Patience.</p> <p>178. Quantity.</p> <p>179. Order.</p> <p>180. Prodigality.</p> <p>181. Order of nature.</p> <p>182. Ocean.</p> <p>183. Punctuality.</p> <p>184. Precocity of mind.</p> <p>185. Religion.</p> <p>186. Ungrateful.</p> <p>187. Resentment.</p> <p>188. Rashness.</p> <p>189. Revenge.</p> <p>190. Reflection.</p> <p>191. The influence and importance of the female character.</p> <p>192. Power of conscience.</p> <p>193. Poverty.</p> <p>194. Umpire.</p> <p>195. Talkative.</p> <p>196. Principle.</p> <p>197. Thunder.</p> <p>198. Unthinking.</p> <p>199. Fortune.</p> <p>200. "'Tis Providence alone secures, in every change, both mine and yours."</p> <p>201. Quietness.</p> <p>202. Piety.</p> <p>203. Oddity.</p> <p>204. Quarry.</p> <p>205. Purpose.</p> <p>206. Elevation is exposure.</p> <p>207. Novelty.</p> <p>208. Nobility.</p> |
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| <p>209. Regularity.</p> <p>210. Rhetoric.</p> <p>211. Negligence.</p> <p>212. Reading.</p> <p>213. Kindness.</p> <p>214. Night.</p> <p>215. Justice.</p> <p>216. Jealousy.</p> <p>217. Joy.</p> <p>218. Unaccountable.</p> <p>219. Quaint.</p> <p>220. The necessity of relaxation.</p> <p>221. Templars.</p> <p>222. Quicksilver.</p> <p>223. Noise.</p> <p>224. Youthful.</p> <p>225. Noon.</p> <p>226. Yeast.</p> <p>227. Quart.</p> <p>228. Providence, R. I.</p> <p>229. Luxury.</p> <p>230. Quarter.</p> <p>231. Laziness.</p> <p>232. Promises.</p> <p>233. Modesty.</p> <p>234. Magnanimity.</p> <p>235. Youngster.</p> <p>236. Morning.</p> <p>237. Memory.</p> <p>238. Yew-tree.</p> <p>239. Is the expectation of reward or the fear of punishment the greater incentive to ex- ertion?</p> <p>240. Learning.</p> <p>241. Moon.</p> <p>242. Yearling.</p> <p>243. Melancholy.</p> <p>244. Yankee.</p> <p>245. Literature.</p> <p>246. Zealous.</p> <p>247. Those gifts are ever the most precious which the giver has made precious.</p> | <p>248. Uncles and aunts.</p> <p>249. Truth.</p> <p>250. Tyranny.</p> <p>251. Quiet.</p> <p>252. Punctuation.</p> <p>253. Love of fame.</p> <p>254. Quadraped.</p> <p>255. Spring.</p> <p>256. Smartness.</p> <p>257. The power and glory of the Creator, as displayed in the works of creation.</p> <p>258. Sprightliness.</p> <p>259. An imaginary visit of an in- habitant of the moon to this earth.</p> <p>260. Smoking.</p> <p>261. Sun.</p> <p>262. Smallness.</p> <p>263. Self-government.</p> <p>264. Indolence.</p> <p>265. Indulgence.</p> <p>266. Unintelligible language is a lantern without a light.</p> <p>267. Habit.</p> <p>268. Humility.</p> <p>269. History.</p> <p>270. Greatness.</p> <p>271. Genius.</p> <p>272. Sincerity.</p> <p>273. Sublimity.</p> <p>274. Vice.</p> <p>275. Christmas.</p> <p>276. Incontinence.</p> <p>277. Forgiveness.</p> <p>278. Private faith.</p> <p>279. Public faith.</p> <p>280. Education.</p> <p>281. Rank gives force to example.</p> <p>282. Equity.</p> <p>283. Honor.</p> <p>284. Industry.</p> <p>285. Early impressions.</p> <p>286. Early rising.</p> |
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| 287. How dear are all the ties that bind our race in gentleness together! | 321. Grammar. |
| 288. Honesty. | 322. Dissipation. |
| 289. Envy. | 323. Charity. |
| 290. Humanity is frail. | 324. Chastity. |
| 291. Happiness. | 325. Levity of manners is prejudicial to every virtue. |
| 292. Strangers. | 326. Clemency. |
| 293. The things which belong to others please us more, and that which is ours is more pleasing to others. | 327. Compassion. |
| 294. Hypocrisy. | 328. Geography. |
| 295. Fidelity. | 329. Conscience. |
| 296. Fear of doing wrong. | 330. Vanity. |
| 297. A superficial attention to a great variety of pursuits, prejudicial. | 331. Xenophon. |
| 298. World. | 332. The earth a scene of pleasure and improvement. |
| 299. Evening. | 333. Constancy. |
| 300. Extravagance. ✓ | 334. Veracity. |
| 301. Wit. | 335. Friendship. |
| 302. Eagerness. | 336. The false contempt of an enemy naturally leads to insecurity. |
| 303. At every trifle scorn to take offence. | 337. Flattery. |
| 304. Government. | 338. Has increased wealth a favorable effect on the morals of a people? |
| 305. Autumn. | 339. Courage in war. |
| 306. Anger. | 340. Cruelty. |
| 307. Sickness. | 341. The claims of duty. |
| 308. Air. | 342. Carelessness. |
| 309. Grandeur. | 343. Curiosity. |
| 310. Summer. | 344. Only a fool turns aside to deceit. |
| 311. Abilities without exercise cannot ensure success. | 345. Control of the passions. |
| 312. Admiration. | 346. Cheerfulness. |
| 313. Diligence. | 347. Hospitality. |
| 314. Disinterestedness. | 348. Fanaticism. |
| 315. Disease of mind. | 349. Progress of the arts of peace. |
| 316. The soul has no secret which the conduct does not reveal. | 350. Contentment. |
| 317. Gaming. | 351. Can a man love any other country as well as his native place? |
| 318. Generosity. | 352. Old gardens. |
| 319. Duplicity. | 353. Ambition. |
| 320. Disobedience. | 354. Importance of an aim in life. |
| | 355. Calumny. |

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| 356. Discipline. | 383. Story of a shipwreck. |
| 357. Candor. | 384. Town and country. |
| 358. Somebody. | 385. Is the country a better place for a university than a large city? |
| 359. Moral power. | 386. Worth makes the man. |
| 360. Something new. | 387. Woman's rights. |
| 361. "All the world's a stage; all the men and women merely players." | 388. Sources of history. |
| 362. Benevolence. | 389. Ancient methods of warfare. |
| 363. Beauty. | 390. Nations of ancient times. |
| 364. Table-talk. | 391. Homer's Iliad. |
| 365. Biography. | 392. It is a long road which has no turns. |
| 366. Out of debt out of danger. | 393. Action is the shortest answer. |
| 367. Bad scholar. | 394. Palissey, the "Potter." |
| 368. Attention. | 395. "Be it ever so humble, there's no place like home." |
| 369. Adversity. | 396. Cromwell. |
| 370. Enterprise. | 397. Time assuages grief. |
| 371. Physical causes and effects. | 398. Object of travelling. |
| 372. The law of labor. | 399. Hunger is the best sauce. |
| 373. Modern manias. | 400. Compensation. |
| 374. Man's rights. | 401. Is truth invincible, if left to grapple with falsehood on unequal terms? |
| 375. Parental affection. | 402. The longest day in the year. |
| 376. Ardor of mind. | 403. Architecture. |
| 377. Proofs afforded by astronomy of an intelligent Creator. | 404. Futurity. |
| 378. Risks of thinking. | 405. The Christian soldier. |
| 379. Jerusalem. | 406. Heroes of history. |
| 380. Bible dictionaries. | |
| 381. Art. | |
| 382. Local attachment. | |

LESSON VII.

EXPLANATION OF TERMS.

THE following terms are often used in works on composition, and the student ought to know their meaning. The list here given will save a good deal of labor in looking up the words in a dictionary, while the definition here employed is short and clear.

Many of the words in the following list are often met with

in general literature ; this fact forms an additional reason why every person should understand their meaning.

ALLITERATION is the recurrence of the same letter in several words, or in several syllables of the same word ; as, *Bug-bear, Sea-sick*. The return of such sounds, if not too frequent, is agreeable to the ear ; because the succeeding impression is made with less effort than that which precedes. Alliteration, as well as rhyme, is useful as an aid to the memory. Hence, proverbs have generally one or the other of these auxiliaries, thus :—

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| "Birds of a feather | | "Fast bind |
| Flock together." | | Fast find." |

The following are remarkable instances of Alliteration :—

"The lordly lion leaves his lonely lair."
 "Begot by butchers, but by bishops bread,
 How high his honor holds his haughty head !"

ALEXANDRINE is a term applied to the sixth form of the Iambic verse, which is sometimes introduced among heroics, or verses of the fifth form.

AN ADDRESS is the name applied to anything spoken or written from one person or party to another.

ACROSTIC is a number of verses so contrived that the initial (or first) letters of each line, read from top to bottom, make up a word or phrase ; generally a person's name, or a motto.

AN ANAGRAM is the transposition of the letters of a word, or short sentence, so as to form another word or phrase, with a different meaning. Thus, the letters which compose the word *stone* may be arranged into *tones* or *notes*.

ALLUSION is a figure by which some word or phrase in a sentence calls to mind, as if accidentally, another similar or analogous subject. Thus, when Fergus MacIvor says to Waverley, "You cannot be to them Vich Ian Vohr, and these three magic words are the only *Open Sesamè* to their feelings and sympathies," the words *Open Sesamè* remind the reader of the story of the Forty Thieves, and the magic sounds by which the entrance to their caverns was unfolded.

ARGUMENT is some reason assigned in favor or in opposition to some proposition.

ANECDOTE is the relation of some little incident of an interesting character.

ANTICLIMAX is the descent from great things to small, and is used principally in ludicrous composition.

BATHOS consists in degrading a subject, naturally elevated, by low expressions.

BOMBAST is the application of high, pompous, and sounding epithets to low, mean, or undignified subjects.

BURLESQUE is a term used to express the conversion of a dignified subject into a subject of ridicule.

BALLAD is the name of a poetical relation of some adventure or transaction, written in easy and uniform verse, so that it may be sung by those who have little skill in music.

BUCOLIC is the name of a kind of pastoral poetry which relates the loves of shepherds and herdsmen.

BIOGRAPHY is the story of the life and character of an individual.

BOOK is a term sometimes applied to the parts of a tale in verse, in which some new and remarkable incidents are related.

CÆSURA is a kind of pause to be observed in the reading of verse, without reference to the sense, but merely to prevent tiring the ear.

CONFERENCE is a discoursing between two or more persons, for the purpose of instruction, consultation, or deliberation. It is generally confined to particular subjects.

COLLOQUY is a species of dialogue. The colloquy differs from the conference in not being confined to any particular subjects, nor to any number of persons.

CONSTRUCTION is a term applied either to the formation of sentences, or the mode of understanding them.

COMEDY is a dramatic composition, in which the common incidents of life are introduced.

CHORUS literally signifies a band; but it is used to represent the persons who are supposed to behold what passes in the acts of a tragedy, and sing their sentiments between the acts.

CANTO is a part or division of a poem, answering to what in prose is called a book.

DISCUSSION is the treating of a subject by argument, for the purpose of discovering the truth.

DISSERTATION is a formal discourse, intended to illustrate a subject.

DESCRIPTIVE is a term applied to writings designed merely to give a view of the subject, and to represent its character or qualities.

DRAMATIC is a term applied to compositions designed to give a picture of human life.

DIDACTIC writing is that which is designed for the purpose of instruction.

ELEGY is a poem of a mournful kind.

ENIGMA, or RIDDLE, is a question or saying containing a hidden meaning, which is proposed to be guessed.

EPIC is a term applied to a poem which narrates a story, real or fictitious, or both, representing in an elevated style some signal action, or series of actions and events, usually the achievements of some distinguished hero, and intended to form the morals, and affect the mind with the love of virtue.

EPIGRAM is a short poem, treating only of one thing, and ending with lively, ingenious, and natural thought.

EPITAPH is an inscription on a monument, in honor or memory of the dead.

EPILOGUE is a speech, or short poem, addressed to the spectators by one of the actors after the conclusion of a play.

EXPLETIVES are words inserted merely for ornament, or to fill a vacancy in the measure of a line of poetry.

EULOGY is a speech or writing in praise of a person, on account of his valuable qualities or services.

EPISODE is a separate story, incident, or action, introduced for the purpose of giving a greater variety to the events related in a poem.

ESSAY is a composition intended to prove or illustrate a particular subject.

FOOT, in poetry, is a certain number of syllables constituting part of a verse.

FORENSIC is a term applied to the compositions designed for the forum, or used in courts or legal proceedings.

FABLE is a fictitious narrative, intended to enforce some useful truth or precept.

HEXAMETER, a verse of six feet, the first four of which may be either dactyls or spondees; the fifth must regularly be a dactyl, and the sixth a spondee.

HISTORY is the record of events, in the order in which they happened, with a notice of their causes and effects.

HYMN is a song or ode in honor of God, and among Pagans in honor of some deity.

HIATUS is a chasm in a manuscript where some part is lost or effaced.

IDIOM is a mode of expression peculiar to a language.

INQUIRY is a term applied to a composition which examines into facts and principles, by proposing and discussing questions, by solving problems, or by experiments and other modes.

IMAGERY is a term applied to the use of figurative language.

IAMBIC a term applied to a verse composed of Iambuses, or a succession of alternate short and long syllables.

IDYL is a short pastoral poem.

IRONY is a mode of speech expressing a sense contrary to that which the speaker intends.

LAY is a song.

LYRIC is a term applied to poetry intended to be sung and accompanied by the lyre or some other musical instrument.

MADRIGAL is a little poem, sometimes called a pastoral poem, containing a certain number of free, unequal verses, containing some tender or delicate thought suitably expressed.

- MONOLOGUE**, a soliloquy, or something uttered by a person alone.
- MACHINERY** is a term applied to the introduction of superhuman beings, to solve difficulty, or perform some exploit which exceeds human power.
- NOVEL**, a fictitious narrative in prose, intended to exhibit the operation of the passions, particularly of love.
- NARRATIVE**, that part of a discourse which recites the time, manner, or consequences of an action, or simply states the facts connected with the subject.
- ODE**, a short poem or song, consisting of unequal verses in stanzas or strophes.
- ORATION**, a speech or discourse, composed according to the rules of oratory, and spoken in public.
- ORNAMENT**, the use of figures and other modes of expression, designed to give beauty to the composition.
- PRECISION**, as employed in composition, implies exactness and accuracy in the use of words.
- PANEGYRIC**, an oration or eulogy, in praise of some distinguished person or achievement.
- PARENTHESES**, a sentence, or part of a sentence, inserted between the parts of another sentence, or between entire sentences, to explain or qualify the sense of the principal sentence.
- PERSPICUITY**, that quality of writing which readily presents to the hearer or reader the precise idea intended to be expressed.
- PSALM**, a sacred song or hymn.
- PÆAN**, a song of triumph.
- PARODY**, a kind of writing in which the words or the thoughts of the author are, by some slight alteration, adapted to a different purpose.
- PASTORAL**, a poem descriptive of the life of shepherds.
- POEM**, a composition in verse.
- PUN**, an expression in which a word has at once different meanings.
- PATHETIC**, in composition, implies that which is designed to move the passions, particularly grief, sorrow, pity, etc.
- PARAGRAPH**, a distinct part of a composition.
- RIDDLE**. (*See Enigma.*)
- RONDEAU**, a kind of poetry commonly consisting of thirteen verses, of which eight have one rhyme, and five another.
- ROUNDELY**. (*See Rondeau.*)
- ROMANCE**, a fabulous story, or tale of extraordinary and improbable adventures.
- SAPPIC**, a term applied to verse consisting of eleven syllables, in five particular kinds of feet.
- SATIRE**, a composition in which wickedness or folly is exposed with severity.

SARCASM, a satirical remark or expression, uttered with some degree of scorn or contempt.

SONG, a little poem intended to be sung.

SONNET, a short poem of fourteen lines, two stanzas of four verses each, and two of three each, the rhymes being adjusted by a particular rule.

SKETCH, an outline or general description of any subject.

SPONDEE, a poetical foot consisting of two long syllables.

STANZA, a part of a poem containing every variation of measure in the poem.

SECTION, a distinct part or portion of any writing.

SYNTAX, that part of grammar which treats of the construction of sentences.

TALE, the rehearsal of a series of events or adventures.

TROCHEE, a poetical foot consisting of one long and one short syllable.

TRAGEDY, a dramatic composition, generally having a fatal issue.

TRAVESTIE, a burlesque translation of a work.

LESSON VIII.

COURSE OF COMPOSITION AND RHETORIC.

THE power of expressing one's thoughts in a pleasing manner and in correct language is a very valuable acquisition; something which every person of education and refinement must naturally desire. It should be borne in mind, however, that all objects of real worth are only to be obtained with some degree of difficulty. No one, therefore, can reasonably expect to become a good writer without much careful study and attention. But, what is more important, he must perform numerous exercises before he can gain that command of language which will enable him to attain success. *It is just as unreasonable to expect to become a good writer without practice, as it would be to expect to learn to swim without going into the water, or to learn to play on the piano without mastering the elementary exercises.*

There is only one way by which a young person can possibly become a good writer. He must make himself familiar with the principles of composition, and then practise these

until he is master of the chief rules of Rhetoric. The course of instruction laid down in this work covers the greater part of the ground over which the student must go. He is gradually led from the simplest forms of words up to the leading elegancies of finished writing. The exercises given are of three kinds: 1, Exercises in connection with each lesson, for the purpose of illustrating the facts taught in the lesson, and for impressing these more firmly on the mind; 2, A chapter of miscellaneous exercises, affording a kind of review of the ground gone over, and furnishing additional practice on the principles; and, 3, A list of all sorts of subjects, from which the student can select a theme of almost any possible description.

In following the course of instruction here laid down, it will be necessary for the student to obtain a great deal of general information, which will constitute the material to be formed into composition. As most of this knowledge must be gathered from books, it has been thought best to give a list of general works which are well adapted to the purposes of the young composer.

LIST OF BOOKS FOR REFERENCE.

Webster's or Worcester's Dictionary.

Smith's Classical Dictionary.

Hudson's School Shakespeare.

Milton's Poems.

The Spectator.

Lippincott's Gazetteer.

Smith's Bible Dictionary.

Pope's Poems.

Mason on Self-knowledge.

Foster's Essays.

Winchell's Sketches of Creation.

Shaw's English Literature.

Angus's Bible Handbook.

Milman's History of the Jews.

Davies' Logic of Mathematics.

Whitney's Language, and the Study of Language.

Thomson's Poems.

Boswell's Life of Johnson.
 Longfellow's Poems.
 Dr. Hall's Health and Disease.
 Angus's Handbook of English Literature.
 Paley's Natural Theology.
 Boston Lectures.
 Froude's History of England.
 Watts on the Improvement of the Mind.
 Rolfe and Gillet's Astronomy.
 Shaw's Choice Specimens of English Literature.
 Rollin's Ancient History.
 Bancroft's History of the United States.
 Parsons's Laws of Business.
 Latham's Handbook of the English Tongue.
 Dwight's Mythology.
 Maine's Ancient Law.
 Chesterfield's Letters and Maxims.
 Scott's Novels.
 Abbot's Young Christian.
 Cleveland's Compendium of American Literature.
 Heber's Poems.
 Prescott's Conquest of Mexico.
 Dalton's Physiology and Hygiene.
 Bryant's Poems.
 Cleveland's Compendium of English Literature.
 Rolfe and Gillet's Natural Philosophy, and Chemistry.
 Mitchell's Popular Astronomy.
 Wood's Class-book of Botany.
 Day's Elements of Logic.
 Young's Poems.
 Anthon's Ancient and Modern Geography.
 Dana's Manual of Geology.
 Tenney's Natural History.
 Robertson's History of America.
 Townsend's Analysis of Civil Government.
 Angus's Handbook of the English Tongue.
 Anderson's General History.
 Guizot's History of Civilization.
 Smith's New Testament History.
 Bain's Moral Science.
 Limits of Religious Thought.
 Dryden's Works.
 Silliman's Principles of Physics.
 Cleveland's Compendium of Classical Literature.

Smith's Old Testament History.
Akenside's Pleasures of the Imagination.
Max Müller's Science of Language.
Tennyson's Poems.
Lord's Ancient History.
Cowper's Poems.
Campbell's Poems.
Smith's Dictionary of Grecian and Roman Antiquities.
Goldsmith's Poems.
Lord Derby's Homer.
Miles's Traces of Picture-Writing in the Bible.
Gray's Elegy.
Sir William Hamilton's Philosophy.
Tenney's Zoölogy.
Butler's Analogy.
Mrs. Hemans's Poems.
Man in Genesis and Geology.
Walker's Introduction to American Law.
Hervey's Meditations.
Draper's History of the Civil War in America.
Johnson's Lives of the Poets.
Junius's Letters.
Kitto's Cyclopædia of Biblical Literature.
Kitto's History of Palestine.
Irving's Life of Washington.
Robertson's Charles the Fifth.
Dr. Arnold's Life and Letters.
Smith's History of Greece.
Rogers's Pleasures of Memory.
Vicar of Wakefield.
Hopkins's Moral Science.
Rawlinson's Historical Evidences.
Everett's Science of Thought.
Christ in History.
Beard's Revision of the English Bible.
Wescott's Introduction to the Study of the Gospels.
Heard's Tripartite Nature of Man.
Gladstone's Juventus Mundi.
Weber's Universal History.
Smith's History of Rome.
Wells's Science of Common Things.
May's Constitutional History of England.
Thompson's Land and the Book.
Spencer's Education.

Gould's Good English.
De Tocqueville's American Institutions.
Alison's History of Europe.
Garbett's Dogmatic Faith.
D'Israeli's Curiosities of Literature.
Marsh's Lectures on the English Language.
Hallam's Literature of Europe.
D'Israeli's Literary Character.
Trench's Study of Words.
Dwight's Philology.
Hallam's Middle Ages.
Irving's Sketch Book.
Carey's Principles of Social Science.
Richard Grant White's Words and their Uses.
Marsh's Man and Nature.
Smiles' Self-Help.
T. B. Read's Poems.
De Vere's Studies in English.
Krummacher's Parables.
Mrs. Hale's Record of Distinguished Women.
White's Eighteen Christian Centuries.
Dymond's Essays on Morality.
Graham's English Synonyms.
Hunt's English Literature.

LESSON IX.

CORRECTIONS.

In literary pursuits there are two kinds of corrections which must be made by those who are engaged to any considerable extent in bringing their productions before the public.

The first kind of corrections consists in rectifying errors in the manuscript before it is given to the printer; the second, in correcting the mistakes made in setting up the type.

Correcting errors in manuscript must generally be the work of the author himself, or some of his friends; but the corrections for the press are often made at the printing establishment. The writer is often compelled to do both; we shall here, however, only give some suggestions in regard to

CORRECTING MANUSCRIPT.

The following directions will serve as a guide to teachers in correcting the compositions of their pupils.

1. No exercise should be received from a pupil which is not fairly copied with all his skill; for negligence in the mechanical execution will induce the neglect of the more important qualities.

2. The pupil should be required to leave the alternate pages of his paper blank; either to make room for the corrections, or to make a clean transcript after the corrections have been made. The original and the corrected exercises will then face each other, and the writing over the theme a second time will imprint the corrections in the pupil's mind.

3. When the subject of composition is assigned to pupils in classes, it is recommended that a uniformity be required in the size and quality of the paper; that the name (real or fictitious) of the writer, together with the date and number of the composition, be placed conspicuously on the back of the exercise. The writing should be of a plain kind, so that, no room being left for display or flourish, the principal attention of each pupil may be devoted to the language and sentiments of his performances.

4. No abbreviations should be allowed; and neglect of punctuation and errors in spelling should be particularly noticed.

5. In correcting an exercise, the teacher should endeavor to give the pupil's thought a proper turn, rather than to change it for one more accurate; for it is the pupil's idea which ought to be "*taught how to shoot.*" An idea thus humored will thrive much better in the mind than one which is not a native of the soil.

6. He should accommodate his corrections to the style of the pupil's own production. An aim at too great correctness may possibly cramp the genius too much, by rendering the pupil timid and diffident; or perhaps discourage him altogether, by producing absolute despair of arriving at any degree of perfection. For this reason, the teacher should show the pupil where he has erred, either in the thought, the structure of the sentence, the syntax, or the choice of words. Every alteration, as has already been observed, should differ as little as possible from what the pupil has written; as giving an entire new cast to the thought and expression will lead him into an unknown path not easy to follow, and divert his mind from that original line of thinking which is natural to him.

He who corrects his own mistakes will generally have some system of his own; but the above remarks may serve as a guide in forming that system.

LESSON X.

SIZE OF TYPE, ETC.

It is necessary for every person who is engaged in literary pursuits to know something about the different kinds of printing, the sizes of books, and various matters of this kind. We, therefore, devote a short chapter, here at the close of this work, to an explanation of these subjects.

I.

THE SIZE OF TYPE.

The following are specimens of the different sizes of type employed by printers, with their names : —

| | |
|----------------------|----------------------|
| <i>Diamond,</i> | Incomprehensibility. |
| <i>Pearl,</i> | Incomprehensibility. |
| <i>Agate,</i> | Incomprehensibility. |
| <i>Nonparell,</i> | Incomprehensibility. |
| <i>Minion,</i> | Incomprehensibility. |
| <i>Brevier,</i> | Incomprehensibility. |
| <i>Bourgeois,</i> | Incomprehensibility. |
| <i>Long Primer,</i> | Incomprehensibility. |
| <i>Small Pica,</i> | Incomprehensibility. |
| <i>Pica,</i> | Incomprehensibility. |
| <i>English,</i> | Incomprehensibility. |
| <i>Great Primer,</i> | Incomprehensibility. |

The sizes above those given are Double Pica, Two-line Pica, etc., denoting how many times larger than Pica they are.

When the lines of printing are to be separated, a thin strip of lead is placed between the rows of type. The page is then said to be "leaded."

In a case of type, in a printing-office, there is not an equal number of each letter; for some letters occur much oftener than others, in any page of printing. The letter e is used much more frequently than any other.

II.

SIZE OF PAPER.

| | |
|---------------------------|-----------------|
| Demy | 16 × 21 inches. |
| Medium | 19 × 24 “ |
| Double medium | 24 × 38 “ |
| Super-royal | 21 × 27 “ |
| Imperial | 22 × 32 “ |
| Crown | 15 × 20 “ |
| Letter | 10 × 15 “ |
| Foolscap | 14 × 17 “ |
| Folio Post | 17 × 22 “ |
| Double Elephant | 26 × 40 “ |

III.

SIZE OF BOOKS.

A medium sheet of paper usually determines the size of a book, by the number of pages into which it is folded, as follows:—

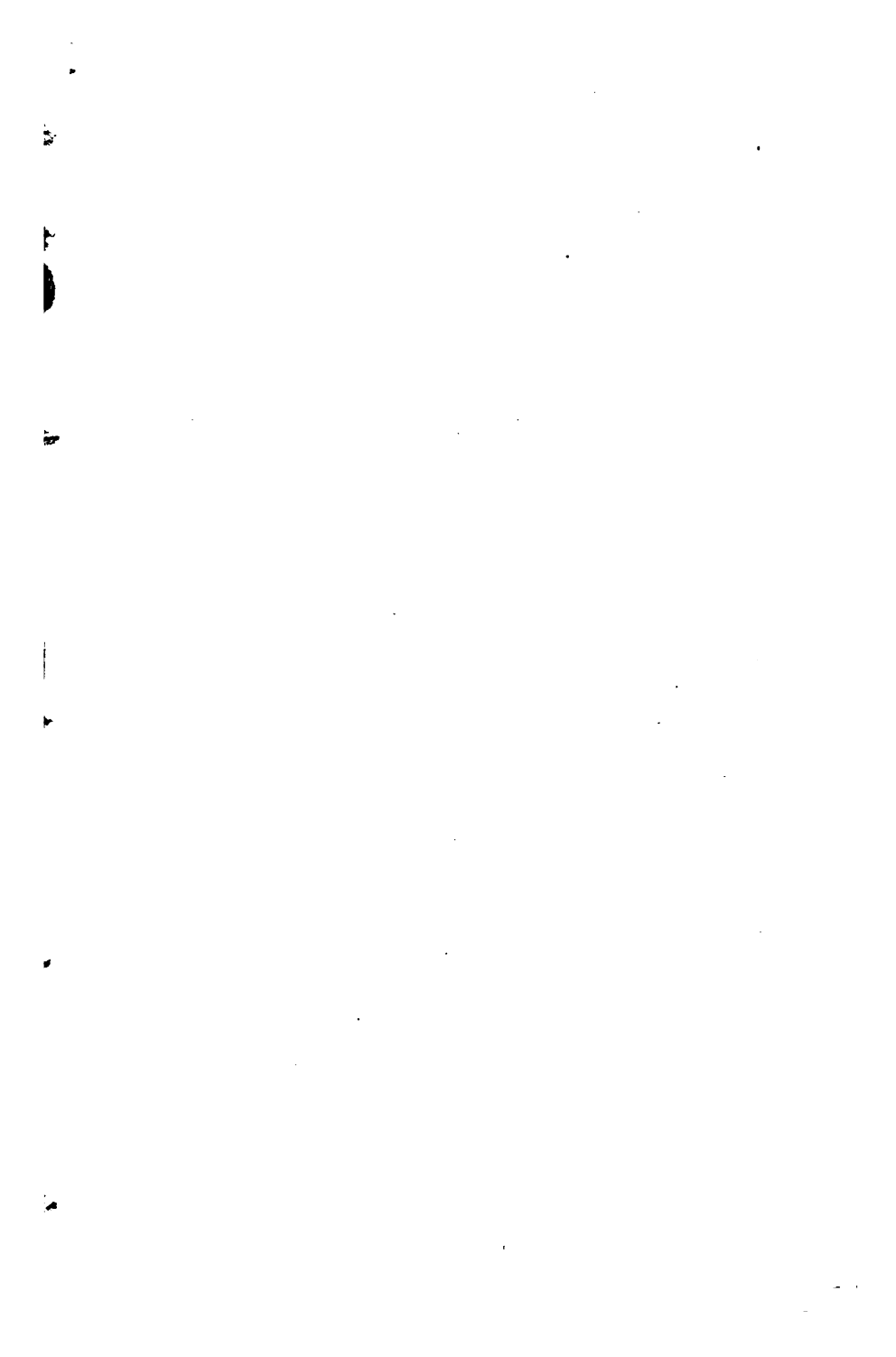
Folded in 2 leaves, it is called folio.

| | | | | | | |
|---|---|----|---|---|---|------------|
| “ | “ | 4 | “ | “ | “ | quarto. |
| “ | “ | 8 | “ | “ | “ | octavo. |
| “ | “ | 12 | “ | “ | “ | duodecimo. |
| “ | “ | 16 | “ | “ | “ | sixteenmo. |

NOTE.—Quarto, octavo, and duodecimo are commonly abbreviated into 4to, 8vo, 12mo.

THE END.

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